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THE CLEVELAND INSTITUTE OF MUSIC honored Mildred Miller with a tea when the Metropolitan Opera mezzo-soprano was in Cleveland with the company on its spring tour. Miss Miller is a graduate of the Institute. L. to r., Paul Neal, Helen Flocca, Elizabeth Unis, William Plicka, Miss Miller; seated, Darlene Miller.

Cleveland Fetes "Met" And New Shepherd Score

CLEVELAND.—An infallible harbinger of spring is the Metropolitan Opera week, on the company's first stop immediately after the close of its New York season. This year's series marked the 28th annual appearance here of this famous organization. The Northern Ohio Opera Association, headed by Thomas Sidlo, assumes the expense of remounting or refurbishing at least one opera of the company every year.

The vast Public Auditorium resounded to enthusiastic applause for the artists, settings, and conspicuously for the conductors Fritz Stiedry and Fausto Cleva, each in charge of two operas, with Alberto Erede for Rigoletto and Max Rudolf for Don Giovanni.

Opening night of Rigoletto with Lily Pons, Eugene Conley and Robert Merrill lacked fire, but was none the less well received.

Highlight of the week was Boris Godounoff in a superb performance. The large cast was led by George London, a great Boris, ably seconded by Brian Sullivan as an engaging False Dimitri. As for the English language in so vast an auditorium, the value was virtually *nil*.

The only sell-out—9,000 seats—was scored by Carmen, a perennial favorite, even in its somewhat debatable new garb. Risë Stevens, Mario del Monaco, Hilde Gueden and Robert Merrill were the featured principals, all in splendid voice and action. Tosca, with Dorothy Kirsten, Eugene Conley and Robert Weede, all three appearing here in these roles for the first time scored an equal success. Fine casts were heard in Gioconda and La Forza del Destino: Zinka Milanov, Blanche Thebom, Richard Tucker, Leonard Warren, Cesare Siepi, Jerome Hines and Thelma Votipka.

There have been more enticing Rosenkavalier performances in the past; Stevens' engaging Octavian and Hilde Gueden's lovely Sophie overshadowed Astrid Varnay's Marschallin; the latter's voice seemed overstrained. But as a whole, the large cast was a competent one, with Kurt Baum as the Singer and Lorenzo Alvary essaying Baron Ochs for the first time here. Don Giovanni was a gem, with such fine artists as Siepi in the title role, Margaret Harshaw, Regina Resnik, Nadine Conner, Jan Peerce, and Baccaloni as Leporello.

New Shepherd Work Heard

Written for the Cleveland Orchestra at the behest of George Szell and completed in 1952, Arthur Shepherd's Theme and Variations was performed at the 22nd pair of concerts under the baton of Mr. Szell. It is music born of the classics, formed with the hand of a master craftsman and colored by an artist, and was given an enthusiastic reception by an overflow audience. Shepherd, erstwhile program annotator, assistant conductor of the orchestra and later music critic, was repeatedly called to the stage. Haydn's Symphony No. 88 in G major was the curtainraiser. Artur Rubinstein gave a gigantic performance of the Brahms B flat Concerto, after which some cheers and "bravos" were heard. . . . Szell provided another thrilling evening at the following pair of concerts, when he programmed Fauré's Pelléas and Mélisande Suite, Beethoven's Second Symphony and the Tannhäuser Overture. Soloist of the evening was young Gary Graffman, whose performance of the explosive Third Concerto by Prokofieff was a *tour de force* of virtuosity.

A program of chamber music at the Art Museum presented Rolf Storseth, and Earl Kelly, pianist, in sonatas by Haydn and Beethoven. . . . Arthur Loesser and Joseph Knitzer performed the six Bach Sonatas for violin and piano in one recital—an achievement of unusual magnitude. Mr. Knitzer was also heard in a program of Violin Concerti with string orchestra accompaniment at the Museum of Art. . . . The second concert of the Singers Club at Severance Hall featured the two-piano team of Morley and Gearhart, with the added attraction of Fred Waring directing the Singers in several of his arrangements. . . . At the Wade Park Manor, Mrs. Emil Brudno presented Leonard Hungerford in recital. The young Australian pianist displayed interpretative gifts in work of Bach-Busoni, a Schubert Sonata and the Chopin B minor Sonata.

ROSE WIDDER.

ON THE COVER

John De Merchant, who recently made a successful New York recital debut, is a new and vital personality in the concert field. Born in Spokane, Wash., the baritone from early childhood found inspiration in the epic of the West and its development, in which his forebears took a notable part. His first engagements were as a child radio star, programming Western songs. Later at the University of Washington in Seattle, where he majored in composition, he continued study of program-building for his recitals. On the way to Los Angeles for further study, he stopped off in San Francisco and remained there for two years in active professional work in opera and radio. Gaetano Merola, General Director of the San Francisco Opera Association, suggested that he next try New York.

While singing with the Radio City Glee Club, and in oratorio and choir posts, Mr. De Merchant was called on 12 hours' notice to become conductor and program annotator for the American Ballad Singers on tour. Then followed three North American transcontinental singing tours in solo and group recital under Albert Morini's management, with engagements in concert and opera in South America. The young baritone was heard in the Toronto Promenade Concerts, the New York Philharmonic-Symphony Gershwin Night, in numerous festival appearances and in standard opera roles. He has sung the elder Germont in Traviata 150 times, Escamillo in Carmen 200 times. (For the latter he owns authentic costumes purchased from a matador shop in South America.) Also on the list of his operatic roles are Rigoletto, The Barber, Trovatore (Di Luna), and he is anticipating in the coming year appearances as Manfredo in L'Amore dei Tre Re and Gerard in Andrea Chenier, in addition to his numerous concert commitments.

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Seventy-fourth Year
May 15, 1953

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THE MUSICAL FORUM

The Bicentenary of Viotti

By Charles Haubiel

TWO hundred years have gone by since the birth of Giovanni Battista Viotti, one of the pioneers in the violin concerto written in sonata form, which took place in Fontanetto, a small village in the canton of Piedmont, Italy, on May 23, 1753.

The son of a blacksmith who was also a musician and played the horn, he learned the rudiments of music from his parent, performing on a small violin at the age of eight. In Viotti's eleventh year he was given some further musical training by an obscure lute player, Giovannini, who for a little over a year made his home in the village. No further mention is found of Viotti's teachers until, when he was 13, the boy took up residence in Turin. This involved unusual enterprise for a poor family; the journey was undertaken at the suggestion of the Bishop of Strambino, who felt that the boy's talent could be better developed under the tutelage of the great violin master Gaetano Pugnani (1731-1798), then at the height of his career.

THIS opportunity for study was almost lost to Viotti because of his youth. As the story runs, the Marquis de Vogliera wished to find a study-companion for his son, the Prince of Cisterna, then 18, and the boy was presented as a candidate. It was only by his skill in sight-reading a difficult concerto that he was retained and sent to Turin for the instruction, which, Viotti records in his autobiography, cost his patron 20,000 francs. There is nothing said in this volume of his prior instructors in violin or those in composition; the latter study may have been undertaken by himself. In his fourteenth year Viotti was heard in a public concert, playing one of his own concerti. Subsequently he toured Italy in company with his master, also through Germany and Russia in 1780, where, according to legend, when invited to become Court violinist to Catherine II, he declined. He went on to Paris in 1782, where he was so successful and happy that he extended his original plan for a ten-day stay into a sojourn of nearly ten years. He appeared as a soloist at the Concerts Spirituels, and was leader of the private band for the powerful Prince de Soubise.

His fees for concerts, however, never amounted to more than 100 francs—a sum ridiculously low when we consider that, some twenty years later, Paganini was able to command 15,000 francs a performance. Evidently Viotti was not a good business man, a fact which will be confirmed by later events.

Suddenly, at the height of his success, he ceased playing in public despite the requests of many of the nobility. To quote Eymar, a contemporary musician, he "disdained public applause because of its indiscriminate character." Another interpretation is that he was disgusted when, in 1783, a violinist whom he considered inferior, drew a larger audience. Marie Antoinette requested his services as instructor and accompanist, and he consented, receiving a pension of 150 pounds sterling.

In Viotti's thirty-second year he established a notable friendship with Luigi Cherubini, who after 1788 lived at Paris and in 1821 became director of the Conservatoire there. The two musicians shared lodgings and together established musicales which the Parisian cognoscenti attended. In 1788 Viotti joined others in the management of the Théâtre de Monsieure, the Italian opera in the Tuileries, which prospered until the French Revolution disrupted previous musical activities. Despite his ominous situation as a Royal music director, Viotti refused for a time to leave Paris.

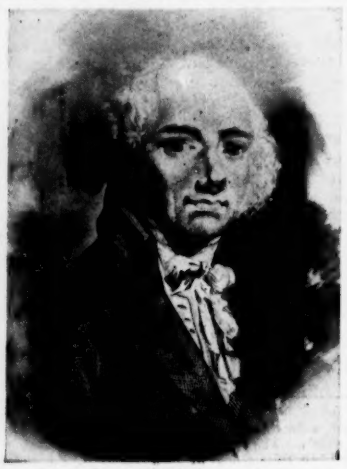
In 1790 he went to the Théâtre de la Foire and later to the Théâtre-Feydeau. Finally, on the eve of the arrest of the King and the Queen he left Paris for London, arriving there in his thirty-ninth year.

IN England Viotti played again in public in the concerts of Salomon, the violinist and concert manager (for whom Haydn wrote a famous series of works) and took part in the direction of the King's Theatre. Beginning in 1795 he presented Italian operas, and himself directed the Opera Concerts there. At this time there also began his long friendship for Mr. and Mrs. Chinnery.

His later exile from London occurred because of an unconfirmed accusation that he had used "heinous and sanguinary expressions against the King," according to one version. He at any rate failed in his opera management. Undoubtedly this was the result of machinations on the part of jealous rivals. Viotti left England to live in obscurity for nearly three years at a small town near Hamburg. There he composed a great deal, carried on an active correspondence with the Chinnerys, and taught the young violinist, Friedrich Wilhelm Pixis, Jr. (1786-1842).

In his 48th year (1801) he returned to England, and when his friends were not able to help him return to his former professional music career, after two years became a wine merchant. But here, too, he became involved in financial difficulties.

When he was sixty, in 1813, he resumed his musical activities and together with a group of friends aided in establishing the London Philharmonic Society (still in existence). Salomon was the leader and instigator of this project. Viotti was merely a member of the orchestra, though he occasionally conducted and was presented as soloist in his compositions. Meanwhile, he continued in the wine trade but by 1818 had been completely ruined.



VIOTTI
(Courtesy, the Tollefsen Collection.)

HIS friends in Paris advised him to build his life anew in the French capital; and after a time his old patron, the Comte de Provence, who had meanwhile ascended the French throne as Louis XVIII, appointed Viotti Director of the Paris Opéra. He held this post from 1819 to 1822. In 1820 the opera house was the scene of the assassination of the King's nephew, and it was thereupon closed. Italian opera had to find a new home. This was most difficult. By 1821 Viotti was involved in such financial straits that he was compelled to write to an old friend, the Baron de Ferté, requesting his help in acquiring some household furniture, as he had none, and was without resources to purchase immediate necessaries.

The perpetual jigsaw of his musical life finds him, in 1822, again in London. His health had begun to fail and on March 3, 1824, he died in the house of his faithful friend, Mrs. Caroline Chinnery.

HIS will is a pathetic document. He states: "I die without fortune. My soul is torn to pieces in agony to realize that I die in debt to Mrs. Chinnery to the amount of 24,000 francs, which she lent me to assist in my wine business. If I die before I can pay off this debt, I pray that everything I have in the world be sold off, realized, and sent to Mrs. Chinnery or her heirs, praying only that they shall pay to my brother, André Viotti, the sum of 600 francs I owe him." He desired his friends to reserve nothing for his burial, writing that "a little earth will suffice for such a miserable creature as myself."

Enumerated among Viotti's belongings were two concertos in MS., two violins—a Clotz and a Stradivarius—two gold snuff boxes and a gold watch, all bequeathed to Mrs. Chinnery. However, his legacy to mankind was much larger, since it included 29 violin concertos, most familiar among which is No. 22 in A major, as well as 21 string quartets, the same number of string trios, 51 violin duets, 18 violin sonatas with bass, two Concertantes for two violins, three divertissements, and even some works for piano.

An artist's contribution may be summed up in four categories—as performing artist, teacher, composer, and organizer. In the last category Viotti met with failure more frequently than success. As a composer, he has the honor of creating the first violin concerti in an extended modern sonata form; he worshipped the purest ideals and models of style, but his composing talents were not strongly individual or of sufficient power to enable him to carry these ideals into new channels of expression. Consequently, most of his music, except for the Concerto mentioned and some other shorter works, are rarely presented by 20th century artists.

As a violinist, however, contemporary accounts place him among the truly great masters. Herein his value was mostly for his contemporaries. As an influence on the future of music, his activities as a teacher had much significance. The great school of violin playing, founded by Corelli and continued by Pugnani, was further elaborated by Viotti, who is often called "the founder and originator of the modern school of classical violin playing."

Britain's Coronation Combines Music with Its Rich Pageantry

THE Coronation of Queen Elizabeth II, in Westminster Abbey on June 2 as customarily with these richly panoplied events in British history, will be marked by a musical program of brilliance. It combines works of contemporary composers of that nation, and hymns and anthems of the 16th and 17th centuries. Among the musical forces assembled for the solemn occasion in the Abbey will be an orchestra of 60 players drawn from Britain's dozen leading symphonic groups, a chorus of 400, not to mention the State Trumpeters, blowing resounding fanfares.

Eight new works have been commissioned by Dr. William McKie, organist of Westminster Abbey, charged with selecting the music. As the Queen approaches the historic edifice with her attendants, the hushed assemblage of Peers and their ladies in the traditional ermine and velvet will hear the march, Orb and Sceptre, composed by Sir William Walton, who also contributed Crown Imperial, for the Coronation of George VI. (Orb and Sceptre is due to have quite a lot of hearings in other less exalted surroundings, the first of which is a concert at the Royal Festival Hall on June 9.)

Sir Arnold Bax, Master of the Queen's Musick—a title equivalent in the tonal field to Poet Laureate in literature—has composed a Coronation March which will be played as the Queen, wearing the Imperial State Crown, leaves the Abbey to begin her drive through London's streets, to be acclaimed by her subjects.

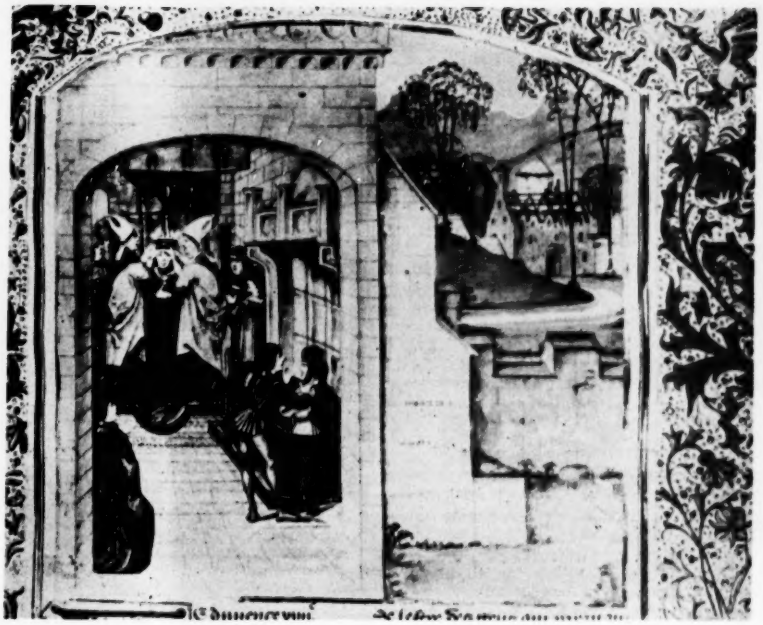
The contributions of Ralph Vaughan Williams, 80-year-old *doyen* of British composers, include the arrangement of the hymn, All People That on Earth Do Dwell, to be sung by the congregation and the choir, accompanied by orchestra, organ and trumpeters. Dr. Vaughan Williams has also written a short motet, to be sung a cappella, *pp*, during the Communion which is part of the Abbey ceremonies.

Some Past Contributions

The British Coronations in the past have given music quite a few notable works, including two Purcell anthems, I Was Glad, and My Heart Is Inditing, written for the crowning of King James II in 1685; for which John Blow (both predecessor and successor to Purcell as Westminster Abbey organist) also did three anthems in eight parts. Blow composed three more for the accession of William and Mary (1689), one a setting of I Was Glad. The latter text was set by Thomas Attwood (1765-1838), a Mozart pupil, for the Coronation of George IV (1820), also performed at that of William IV (1830) and Queen Victoria (1838). When Edward VII ascended the throne in 1902, Parry wrote his setting of I Was Glad. Perhaps most notable are Handel's four anthems for the accession of George II, used on many subsequent occasions.

Coronation Ceremony Traditional

The liturgical order of the service has been set during a thousand years and does not vary greatly, except in detail, though the music is largely contemporary on each occasion. According to Frank Howes, writing about Coronation music in a bulletin issued by the British Information Service, the music of the ceremony before the 16th century is not known except that generally plainsong was its foundation. As polyphony developed, the appropriate Psalms were sung in more varied settings.



CORONATION OF KING WILLIAM I in Westminster Abbey, in 1066 . . . An illustration from Jean de Wavrin's Chronicles of England, a MS. executed in Flanders around 1475 for King Edward IV of England. This Royal manuscript is in the possession of the British Museum, London.

At the Coronation of the Saxon King Egbert in 800 A.D., the rubric states that "afterwards an antiphon is sung." This form of music was an ancestor of the anthem, the chief musical form in the Anglican service, corresponding to the *Hauptmusik* in the Lutheran Evangelical church of Bach's day. The anthem is an independent composition, normally with organ accompaniment, but on special occasions also with orchestra. The large anthems of Purcell and Coronation anthems dating from his age to ours are not as long but are comparable to Bach's Church Cantatas.

The Coronation liturgy is essentially a Communion service, and a variant of that used for the Consecration of Bishops; it contains other musical elements, Introit, Offertorium, Credo and Sanctus, the hymns Veni Creator Spiritus and Te Deum.

Musical Order of the Service

At this year's ceremony, when the Queen arrives at the great west door of the Abbey, the anthem, I Was Glad, will be sung by the choirs of Westminster Abbey and the Chapel Royal, who have gone to greet her, and not by the special choir of 400 placed nearer to the altar and the throne at the east side of the church. The setting to be used is by Parry, which has been performed at every Coronation in this century. It incorporates the shouts of "Vivat Regina," which are permitted by tradition to the Scholars of Westminster School.

The first part of the Communion is then begun with an Introit by Herbert Howells (born 1892) and a Gradual by William Harris, organist of St. George's Chapel, Windsor (born 1883), who taught the Queen music when she was a young princess. The Credo and Sanctus are from Vaughan Williams's Mass in G minor, which has had very extensive use, both in church and in concert performance. Veni Creator Spiritus is sung to its proper plainchant. Then, during the Anointing, comes Handel's noble anthem, Zadok the Priest, composed for the Coronation of King George II in 1727 and which has been sung at every subsequent British crowning. This is considered the greatest single composition to have originated in these ceremonies.

Anthems Accompany Homage

The next music of importance consists of five anthems sung after the actual crowning of the Queen, when she receives the homage of the Princes of the Blood Royal and of the Peers of the Realm. At this point in the service the music indulges in a historical survey of the long tradition of English church music from Byrd (1543-1623) to the living Canadian composer Healey Willan. Among older works heard are Orlando Gibbons' O Clap Your Hands and John Redford's Rejoice in the Lord.

Then follows the rest of the Communion service, which has been interrupted by the actual Coronation itself. The music for this includes the innovation of a hymn in which the congregation can join—an arrangement by Vaughan Williams of the Genevan Psalm tune, now called the Old Hundredth, and a Gloria by Stanford (1852-1924), which has been used in two previous Coronations. The final rejoicing is the singing of the Te Deum in the new setting by Sir William Walton and the National Anthem.

Other new music for the Coronation proper has been composed by Sir Arthur Bliss and Sir George Dyson.

(Continued on following page)

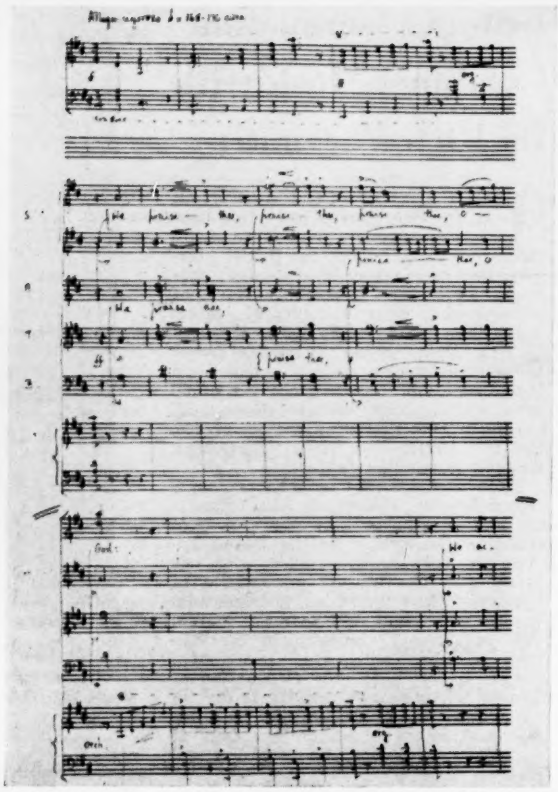
CORONATION

(Continued from preceding page)

Benjamin Britten has not contributed to the Coronation ceremony but he has written a full-length opera, Gloriana, with a libretto based on a subject taken from the history of Queen Elizabeth I and the Earl of Essex, which will be premiered at Covent Garden on June 8, in a special performance in the presence of the Queen.

In the secular field, ten composers of Britain have indited part-songs for unaccompanied voices to form a sequence intentionally reminiscent of The Triumphs of Oriana, which some 20 Tudor musicians wrote and compiled in honor of the first Queen Elizabeth. The new work will be titled A Garland for the Queen, and it will be performed at a special concert in the Royal Festival Hall on the eve of Coronation Day. Also included in this program will be some madrigals from The Triumph of Oriana, Purcell's masque The Vision of Britain, Handel's anthem The King Shall Rejoice, and Vaughan Williams' Fantasia on a Theme of Thomas Tallis, the last to be conducted by the composer.

This does not exhaust the catalogue of music which will be widely heard in honor of the occasion. It includes a ballet, Homage to the Queen, to be given by the Sadler's Wells Company at Covent Garden. This house is planning also to give a revival of Hugh the Drover, to be preceded by Riders From the Sea (also by Vaughan Williams) and Boughton's The Immortal Hour. The last two-named are additions to the repertoire.



FIRST PAGE OF SIR WILLIAM WALTON'S TE DEUM, in its autograph score, composed for the Coronation of Queen Elizabeth II in Westminster Abbey, June 2. (Reproduced in facsimile by kind permission of Sir William Walton and the Oxford University Press.)

London Season Has Cosmopolitan Color

By Arthur Notcutt

LONDON. — The final concert of the B.B.C. Series at the Festival Hall was devoted to Verdi's Requiem, the soloists being mainly Italian operatic singers. The exception was Sara Menkes, a Viennese soprano, who replaced Maria Callas, originally announced to sing. Unfortunately, though her voice is of good quality, it did not blend well with the others (especially in the "Agnus Dei") and her tone was frequently thin, while the high B flat in the final section was too loud and unsteady. Neither was the tenor Gianni Poggi altogether satisfactory. The remaining two artists were first class. Fedora Barbieri is well known for her appearances at the "Met" and had been acclaimed in London with the La Scala Company in 1950. Giulio Neri's rich and sonorous bass was ideally suited to this music.

The B.B.C. orchestra was under the direction of Sir Malcolm Sargent, who gave a dynamic and emotional interpretation; he is at his best when handling large choral and orchestral forces. There were some superb moments—the extra trumpets in the "Tuba Mirum" and the bass drum in "Mors Stupebit" were used with dramatic effect, and the more devotional sections were played and sung with artistry, poetic feeling and insight.

The Symphony Orchestra of the Nordwestdeutscher Rundfunk of Hamburg made a second visit to England under the regular conductor, Schmidt-Isserstedt. Their fine qualities were noted when they were here two years ago. At their second concert at the Festival Hall, the main item was Beethoven's Ninth Symphony, the choral portion being sung in German by the London Philharmonic Choir. Of the four soloists, two—Anni Schlemm and Kurt Bohme—were from Germany; the others, Marjorie Thomas and Richard Lewis, were British. The conductor (who has established a good reputation in this country) gave a straightforward reading of the mighty work—dignified, erudite, yet with due regard to its romantic loveliness.

The L.P.O. at a recent concert introduced the American pianist Stell Andersen, in the Grieg Piano Concerto, played by this artist with technical assurance and a realization of its lyricism and poetry. The Nimrod Variation by Edgar was played as a memorial tribute to the late Queen Mary. American music was represented by the Adagio for Strings by Barber, in which the sensitive quality of the L.P.O. Strings under Sir Adrian Boult was effectively displayed.

Operatic Events

As the Covent Garden Company is on tour, the only opera being heard at the time of writing in London is at Sadler's Wells Theatre. The merits of this company have frequently been referred to in these columns and thir enterprising British premiere of Sutermeister's Romeo and Juliet was recently reviewed.

New artists are constantly being added to their roster, the latest being a young Maltese tenor, Oreste Kirkop, who appeared as Carvaradossi in Tosca. His voice is of excellent quality, he is an intelligent actor, and sings with taste and style; and he has a real "mezzo-voce."

The American pianist Julius Katchen was the soloist in a Beethoven Concert with the Philharmonic Orchestra at the Festival Hall. This young artist possesses formidable technical power and gave a powerful and brilliant reading of the E flat Concerto. The conductor was Royalton Kisch, who obtained polished performances of the Fifth and Seventh Symphonies. His gifts are considerable and his public appearances should be more frequent, as he does valuable work in the recording studios, as evinced by his records.

An annual event is the traditional interpretation of Bach's St. Matthew Passion at the Albert Hall, which invariably attracts a vast audience. The Bach Choir was under the direction of their own conductor, Reginald Jacques, an erudite musician whose knowledge of Bach is profound. He realized to the full the emotional grandeur and architectural design of the Passion, and the Choir sang with majesty and sonority. The soloists included William Herbert, Jennifer Vyvian (at home on both the concert platform and operatic stage—a remark which applies equally to Richard Lewis, tenor). The contralto was Marjorie Thomas, and the two basses, Norman Walker and Richard Standen, are both admirable Bach singers.

The Hungarian pianist Julian Karolyi, who now lives in Hollywood, returned to London for a recital at Wigmore Hall. He made his debut here in 1929 when a young man of 15, playing at Aeolian Hall, which is no longer in use as a concert Hall, having been taken over by the B.B.C. some years ago for broadcasting purposes. Mr. Karolyi is now completing a most successful European tour. His program, in addition to some smaller works, comprised Beethoven's Sonata, op. 31, a Chopin group, the F minor Fantasy, the C sharp minor Nocturne, op. 27, No. 1, the B flat minor Scherzo No. 1, and Schumann's Etudes Symphoniques, including the posthumous variations. His playing throughout was on a high level, the Chopin group in particular being interpreted with spaciousness and opulence. Mr. Karolyi's readings were notable for rhythmic accuracy and fluent technique.

"Pops" Launch 68th Season in Boston

By Jules Wolffers

BOSTON.—No sooner had the Boston Symphony Orchestra left for its transcontinental tour than Arthur Fiedler opened the 68th season of the Boston Pops Orchestra. Hilde Somer was a spirited pianist in Dohnanyi's Variations on a Nursery Song, with an effective orchestral framework provided Mr. Fiedler. The rest of the program was a typical Pops list of "the lighter of the best and the best of the lighter." The concerts for the following week featured Audrey Kooper in the Tchaikovsky Piano Concerto, and the third week presented the orchestra's concertmaster, Fritz Siegal, in the Sibelius Violin Concerto.

Those who know that the Pops orchestra customarily is made up of BSO players must be wondering how the parent orchestra and its lighter affiliate can function at the same time. The idea of assembling an alternate Pops group came up last year when the BSO toured Europe. This year will have seen three different aggregations before the end of the season—the touring orchestra of the late winter season, the present group scheduled for five weeks, and finally, the regulars who will end the season and start the Esplanade Concerts.

HONORING FIFTY YEARS of association with Carnegie Hall, John J. Totten, its house manager, was feted on April 28 at a banquet (the first ever held on the stage of the famous hall) by Robert E. Simon, Jr., president of Carnegie Hall. The event was attended by 230 guests. On the dais, l. to r., are: William Totten; Mrs. John J. Totten, Jr.; Theodore Steinway; Dimitri Mitropoulos; Mrs. Lytle Hull; Arthur Judson; Robert E. Simon, Jr.; Mrs. John J. Totten; the guest of honor; Marks Levine; Frederick C. Schang; Olin Downes; Sol Hurok; Bruno Zirato; Eugene D. Molineaux, vice-president of Carnegie Hall; and John J. Totten, Jr.

Late Season Offerings Include "Met"

Spring also brings with it the week-long visit of the Metropolitan Opera. All tickets were sold out long in advance for the entire engagement. Nothing of too venturesome a nature was essayed here, but the good old standards did receive fine performances, leaving everybody happy except those who feel that the Met is doing little for the contemporary opera composer.

A scattering of late-season recitals included the promising debut of Arimae Burrell, contralto at Jordan Hall. The same hall housed the joint program of Bernard Parronchi, cellist and Salvatore Sullo, pianist, both of whom played with distinction.

Composers Commissioned

It is heartening to report that the events of the Creative Concerts Guild have been well attended and have received considerable notice. One of the principal aims of the Guild is to commission works which are to have their premiere at the Guild programs. Four composers were so commissioned for this year—Luigi Dallapiccola, Irving Fine, Robert Moevs (Prix de Rome winner 1952-1953) and Andrew Imbrie of the University of California. Fine performances have been given these and other works that have made up programs of unusual interest. Soloists and ensemble groups listed include, the Kroll Quartet, Viviane Bertolami, Eunice Alberts, Gregory Tucker and the Chorus Pro Musica.

Among the schools, Boston University College of Music has continued the celebration of its 25th anniversary with concerts by its band and orchestra. The climax event, Stravinsky conducting his own Rake's Progress, will bring a report in the next issue on "The Rake" as done under the composer's direction and in accordance with his wishes.

Contemporaries Featured

Contemporary music certainly does not lack for friends in the Hub. At Brandeis University in nearby Waltham, chamber music by Piston, Martinu, Harold Shapero and Aaron Copland was splendidly performed by George Zazofsky, violinist; Mischa Nieland, cellist, and Sara Locke, pianist, with composer Shapero taking the keyboard for his own Violin and Piano Sonata.

Sauguet Works in Concert

A concert of music by Henri Sauguet, on April 23 at the Museum of Modern Art—honoring this French composer on his first visit to the United States—was presented by the International Society for Contemporary Music with assistance of faculty and student artists of the Juilliard School of Music and members of the New York City Ballet. Also participating were Leontyne Price, soprano; Martial Singher, baritone; Jean Morel, conductor; Maria Tallchief, prima ballerina; Nicholas Magallanes, premier danseur; Todd Bolender, choreographer, and the Juilliard String Quartet (Messrs. Robert Mann, Robert Kopf, violins, Raphael Hillyer, viola, Arthur Winograd, cello).

There is a famous phrase by Nietzsche, coined to characterize Bizet's music in contrast to that of Richard Wagner: "Music which does not perspire." M. Sauguet's music does not seem to, either; it is happy music, written by a master, light as whipped cream, and with the *mousseux* of champagne. Though it is appealing to the sophisticate, it has a warm heart-beat; its lyricism is distinguished and refined. If it does not reach the greatest depth, it has substance and always a good deal of imagination.

The ballet La Nuit, scored for piano accompaniment (perfectly played by Edward McGill, whose touch is one of the most sensitive heard of late by this reviewer) is very simple music. It sings and flows easily, but it has emotional warmth, and its harmonic color scheme is of the greatest variance and finesse. It was danced in the colorful costumes and *décors* by Jacques Dupont, and choreographed by Todd Bolender with musicality and imagination. Maria Tallchief and Nicholas Magallanes were the protagonists, with Jillana and Michael Maule, Irene Karson and Roy Tobias, Barbara Walczak and Robert Barnett, Bocher and John Mandia, composing the excellent ensemble.

The second String Quartet, in an inspired interpretation by the Juilliard Quartet, opened the evening. It is a work of light elegance, formally perfect and lyrically attractive.

Accompanied by a chamber orchestra under Jean Morel, who exhausted its interpretative possibilities to the full, Leontyne Price then sang the scena for soprano and small orchestra (text by the composer), La Voyante. Miss Price not only sang but mimed the work with taste and abundant humor. Her magnificent vocal means were put to service in the most refined manner and with great success. This cycle was a highlight of the evening, tumultuously applauded.

Another song cycle, La Chevre-Feuille (poems by George Hugnet) was interpreted with stylistic feeling and fine interpretative insight by Martial Singher. At the piano was John La Montaine.

The program closed with Bocages, three caprices for harp and wind instruments, preceded by three fanfares. A chamber ensemble conducted by Morel gave an authoritative reading. A rousing ovation called the composer on stage repeatedly.

H. W. L.

New Music Quartet for Aspen

The New Music Quartet has returned from a tour of 55 concerts on the West Coast. This summer they will be quartet-in-residence at the Aspen Festival in Colorado.

Music World Loses Notables in Many Fields

FRANK LA FORGE, 73, pianist, voice teacher and composer, collapsed and died while playing the piano in a program for the members of the Musicians Club at its annual dinner and concert in New York on the evening of May 5. A physician who was summoned pronounced the musician dead. His wife, the former Laura MacNichol, was in the audience.

Mr. LaForge had made numerous tours of this country and Europe, and was particularly known as a gifted accompanist for famous singers, among them Gadski, Sembrich, Alda, Matzenauer and Schumann-Heink. In later years he coached and instructed many vocalists, including Lucrezia Bori, Lawrence Tibbett, Richard Crooks, Marian Anderson, Emma Otero and others.

Mr. LaForge was born in Rockford, Ill., and received his first musical instruction from his sister, Ruth La Forge Hall, pianist. At 17 he began four years' study in Chicago with Harrison M. Wild; from 1900 to 1904 he was a pupil of Leschetizky in Vienna and later of Josef Labor and Carl Navratil. His compositions included a large number of piano pieces and songs. Among the latter were Retreat, To a Messenger, I Came with a Song, When Your Dear Hands, Before the Crucifix, Expectancy, By the Lake, In a Forest, Supplication, and many other works, also arrangements of arias and songs by composers of the past. In 1920 he founded the La Forge-Berumen studios in association with Ernesto Berúmen, pianist. He received the honorary degree of Doctor of Music from the Detroit Foundation Music School.

JACQUES STUECKGOLD, 76, voice teacher of many noted singers, died at his home in New York on May 4. Prof. Stueckgold was born in Warsaw and studied at the Liceo Marcello in Venice. He was professor of voice at the Royal Academy of Music in Berlin from 1926 to 1932, during which time he trained a large number of stars of opera and concert. He was also at this time vocal adviser to the Stuttgart State Opera. In 1937 he came to the United States and for several years served as professor of voice at the College of the City of New York. Frof. Stueckgold maintained private studios in New York for some 15 years. Among singers whom he trained were the Metropolitan Opera artists Zinka Milanov, Kurt Baum, Alexander Sved and Nell Rankin. Other former pupils were Sigrid Onegin, Grete Stueckgold, Maria Olszewska, Leo Slezak, Marita Farell, Max Lorenz, Gerhard Pechner, Susanne Fisher, Carl Hartmann, Mario Berini and others. Surviving is a daughter, Eva.

WALTER MORSE RUMMEL, 66, pianist, died in Bordeaux, France, on May 2. Mr. Rummel was born in Berlin, a son of Franz Rummel, pianist and teacher, and a grandson of S. F. B. Morse, inventor of the telegraph. He studied with S. F. Fabian in Washington, Leopold Godowsky and Hugo Kaun in Berlin. His debut was made in Paris in 1912, and he made many tours in Europe. A friend of Debussy, Mr. Rummel had composed and arranged works for piano, including a series of Troubadour songs and Bach organ transcriptions. He was married in 1913 to Therese Chaigneau, pianist, with whom he gave recitals, and later to Sarah Herrington.

T. TERTIUS NOBLE, 85, noted organist and composer, died at his home in Rockport, Mass., on May 4. Dr. Noble was born in Bath, England, studied at the London Royal College of Music, with Parratt, Bridge and Stanford, later teaching there for a time. He served as assistant organist to Stanford at Trinity College, Cambridge; in 1892 at Ely Cathedral, and 1898-1912 at York Minster. There he founded the York Symphony Orchestra. After 1913 he lived in New York, and was for 30 years the organist and choirmaster of St. Thomas' P. E. Church, a post from which he retired in 1947. In 1931 the golden jubilee of his activity as an organist was celebrated. In 1918 he received the honorary A.M. from Columbia University, and in 1932 the Lambeth degree of D. Mus. through the Archbishop of Canterbury, the first time it was awarded to an organist outside the British Isles. A stained glass window was dedicated at that time in his honor at St. Thomas'. His works included many church compositions, among which Fierce Was the Wild Billow and Souls of the Righteous are particularly well known; he also composed incidental music to Aristophanes' The Wasps, cantatas, many organ pieces, orchestral and chamber music, a wide variety of anthems. He was an honorary Fellow of the Royal College of Organists. At St. Thomas' Church the Choir School was founded under his direction. Dr. Noble was heard in recitals, including extended tours in 1913 and 1915.

SIMEON BELLISON, 71, solo clarinetist of the New York Philharmonic-Symphony for 27 years until his retirement in 1948, died at his home in New York of heart disease on May 3. Born in Moscow, he began to study the clarinet at eight and soon was playing in the band of his father, a military bandmaster. According to a story he often told, a train wreck caused Wassily Safonoff, director of the Moscow Conservatory, to stop over in Smolensk, where he heard young Simeon playing in a park, and arranged for him to enter that school on a scholarship. On graduation he was solo clarinetist in the Symphony and Opera there, and in 1915 won a competition to play in the St. Petersburg Opera orchestra. Three years later he founded a chamber ensemble, toured Siberia, China, Japan, India, Canada, and finally arrived in the U. S. In 1921 he was engaged for his Philharmonic post. He had also appeared widely in chamber music concerts, and in 1927 organized the Clarinet Ensemble.

At his death he was a member of the faculty of the Manhattan School of Music, Dalcroze School of Music, the Music School of the Henry Street Settlement, and Julius Hartt School of Music, had taught at Brigham Young University and the Berkshire Music Center, and arranged many works for his instrument. Surviving are his widow and a daughter, Lillian, on the news staff of the New York Times.

HENRY CHARLES LAHEE, 97, writer on music, died in Florence, S. C., on April 11, while en route from Florida to his home in Marshfield Hills, Mass. He wrote a popular series of books on singers, pianists, violinists, etc., and in 1923 published Annals of Music in America. Mr. Lahee was born in London, the son of Henry Lahee, composer and organist, from whom he received his early musical education; he also studied under Sir Frederick Ousely. Mr. Lahee settled in the United States and became Secretary of the New England Conservatory from 1891 to 1899. In the latter year he founded the Boston Music and Educational Bureau. Besides his wife, Florence, he leaves a daughter, two sons, a sister and a brother.

JOHN GOSS, 58, English baritone, died on Feb. 13 in Birmingham. Born in London, he studied with Victor Beigel. He toured many parts of the world including the United States in concerts, and between 1940 and 1950 lived in Canada.

WLADIMIR LUBARSKY, 50, manager of musical artists, died in his New York home on May 9. He was born in Russia and had lived in the U.S. since 1938, following 14 years in Italy. Among the singers he had represented were Cesare Siepi, Giuseppe de Stefano and Nicola Rossi-Lemeni. He arranged for the return of Tullio Serafin to this country. Mr. Lubarsky re-entered the musical field after World War II by booking an American tour for the Roman Singers of Sacred Music. Surviving are his widow, Gertrude; a sister, Isabel Rublew of New York, and a brother, Leon Lubarsky of Israel.

AT GERSHWIN EXHIBIT . . . Dr. Luther E. Evans, librarian of Congress, greets a group of ASCAP writers at the opening of the Exhibit of George Gershwin's Manuscripts at the Library of Congress in Washington. L. to r.: Dr. Evans; Alex Kramer and his wife, Joan Whitney; John Tasker Howard, ASCAP director and curator of the American Music Department of the New York Public Library; L. Wolfe Gilbert; Harry Akst; Deems Taylor; Harry Warren and Stanley Adams, president of ASCAP.

Vienna Stages Alceste; Opera Change Hinted

By Erwin Mittag

VIENN.—Gluck's Alceste has had an excellent production by the State Opera. Christl Goltz in the title role, Anton Dermota as Admetus and Alfred Poell as Heracles turned in stellar performances. The stage management of Oscar Fritz Schuh deserves praise. Caspar Neher's stage settings, however, did not meet with general approval.

There are rumors about Clemens Krauss becoming musical director of the State Opera. The Social Democratic party even introduced a question about the possibility of this in the Parliament. The official announcement was made, however, that he is charged with overseeing the smooth transition to the remodelled State Opera building when it is completed. Egon Hilbert remains the State Opera director under a contract.

The Volksoper has been skillfully resucitating old Viennese operettas. The latest is Arme Jonathan by Milloecker. The music is, of course, somewhat antiquated. The work follows the traditions of the older opera buffa. This formal style characterized the scores of Johann Strauss and Suppe as well as Milloecker, and in this differed from the freer musical comedy pattern of Lehar, Oskar Strauss, Leo Fall and Emmerich Kalman.

Conductors in the Spotlight

After an absence of two months, during which he recuperated from pneumonia, Wilhelm Furtwaengler made his reappearance on a Vienna podium. He was announced to conduct Beethoven's Ninth Symphony, a Mozart concerto and the local premiere of his own Second Symphony. During the performance of the Beethoven, Furtwaengler—who was conducting in spite of an attack of the "flu"—suddenly felt so faint that the concert had to be broken off. The health of the famous conductor, however, at last report did not give cause for anxiety.

VIENNA . . . St. Stephan's Cathedral, being repaired after wartime damage.

Volkmar Andreae presented Bruckner's Sixth and Eighth Symphonies with the Vienna Symphony and the relatively new Tonkuenstler Orchestra. The Swiss conductor is one of the finest living Bruckner authorities. All that master's symphonies have been recorded in tape for wireless reproduction under his direction.

After a long absence, Hans Knappertsbusch also returned to Vienna to conduct the Philharmonic Orchestra—presenting Schumann's Fourth Symphony, Wagner's Siegfried Idyll, and Franz Salmhofer's Violin Concerto. Boskowsky, the first violinist of the Philharmonic, played the solo part of the last-named work masterfully. The score has many beautiful passages.

The Barylli Quartet interested its audience by its performances of Bartok's Second String Quartet and Schoenberg's Verklaerte Nacht in its original form for string sextet. . . . Friedrich Gulda was heard in a joint recital with Pierre Fournier, the French cellist. . . . While Joerg Demus and Paul Badura-Skoda, who recently toured the U. S., are among the pianists here who have risen to the top, still younger artists such as Ingrid Haebler and Hans Kann are becoming increasingly popular.

U. S. State Dept. Show a Hit

"Mit Musik durch Amerika," the second educational stage show which the U. S. State Department has presented in Austria, has been hailed unanimously by the public and press of this country. It was written and produced by Dr. Marcel Prawy, and his narration of various stages in the history of America, with typical musical illustrations, is considered here a very novel and interesting way to explain history. The rise and fall of slavery was shown through Negro Spirituals; the settlement of the Far West and the homestead laws were given point through Home on the Range and the Gold Rush by Oh, Susanna. The show opened last December in Vienna and at this writing is playing for the third month on each weekend to capacity audiences in the USIS Theatre Kosmos, which holds 550. A tour of the country is planned in May and June. Among the artists being heard are Emanuel List, former "Met" bass (his Ol' Man River is a truly exciting version); the blonde Elfie Mayerhofer of the State Opera and films (whose soprano sounds rich and warm in White Christmas); Murray Dickie, tenor of La Scala; Norman Foster, young American Negro basso (whose singing of Spirituals has power and sincere feeling), the comedienne Florence Field, and the contralto Helen Stanton. An orchestra of 20 plays under the direction of Heinz Sandauer, and the artists appear before a backdrop of historical drawings.

Another show titled From Show Boat to South Pacific, illustrating musical show history from Colonial times to today in the U. S. was also shown last fall in Vienna on eight weekends, with guest performances in Salzburg and Linz, under the same auspices.

Second Serato Competition

ROME.—The Second International Competition for Violinists in memory of Arrigo Serato, has been announced, organized by the concert committee of the National Academy of Santa Cecilia under auspices of the Council of Ministers and the Minister for Education. Competitors must be under 30 years of age on Jan. 1, 1954, and have all documents asked for in the competition prospectus. The contest will take place in May, 1954, in Rome in the Concert Hall of the Santa Cecilia Academy and in the Argentina Theatre. The first prize is one million lire, the second 500,000 lire, the third 300,000 lire, and there will be prizes to all finalists.

Vinay Singing in Europe

Ramon Vinay, Metropolitan Opera tenor, after singing Don Jose in the final performance on April 11, left by plane for Lisbon to make four guest appearances with the San Carlo Opera Company of Naples, visiting there. He also will sing in the Coronation performance of Aida at Covent Garden on June 3, and will portray Otello at the Holland Festival before beginning rehearsals at Bayreuth, where he will be heard in his first Parsifal and Siegmund, as well as repeating Tristan.

Strauss' Capriccio in Italian Bow

GENOA.—Richard Strauss' Capriccio had its first hearing in Italy at the Teatro Carlo Felice here on April 18. Jonel Perlea conducted. Dorothy Dow, American soprano, sang the chief feminine role of the Countess magnificently. Rexford Harrower, formerly of the New York City Opera Company, staged the work in commendable fashion.

Roanoke Symphony Launched

ROANOKE, VA.—At a concert on March 31, the Roanoke Symphony Orchestra was formally launched, with Gibson Morrissey as conductor. Its initial program included the Dvorak "New World" Symphony. Britten's Young Person's Guide to the Orchestra and a suite from Bizet's Carmen. The ensemble is composed of 60 players, who contribute their services on a volunteer basis, while the conductor is salaried. The local Chamber of Commerce has drawn up plans for four subscription and four children's concerts next season. Needed are players of the oboe and bassoon, at present not available. Local industry has made offers of jobs to such musicians as can qualify and who play these instruments. The address of the organization is St. John's Parish House, Elm Ave., Box 2057, Roanoke, Va.

Benjamin Concerto Premiered

SAN ANTONIO, TEX.—With Victor Allessandro conducting, and Tchaikovsky's Fourth Symphony as the main orchestral offering, the San Antonio Symphony Society presented the first American performance of Arthur Benjamin's Piano Concerto (Quasi una Fantasia). The novelty took the 5,000 listeners, who filled the Municipal, Auditorium, by storm. Its exciting bravura passages, powerfully traversed by the soloist Jacques Abram, who appeared for the first time with the orchestra, its ringing lyricism, which corresponded so well with the delicate and colorful touch of this artist and its brilliant and always persuasive grandeur, brought an ovation of uncommon length for soloist and conductor. B. H.

Brooklyn Apollo Club 75 Years Old

The Apollo Club of Brooklyn, one of the four oldest choral groups of the country, marked its 75th anniversary with a concert on April 29 in the Academy of Music. Alfred Boyce, the conductor, and three former leaders of the men's chorus, Dudley Buck, John Hyatt Brewer and William Armour Thayer, were represented by works on the program. Polyna Stoska, soprano, and Stephan Hero, violinist, were the guest artists.

Music of Older and Modern Schools Both Important in Study, Says Dr. Arved Kurtz

ARVED KURTZ

Since 1945 the New York College of Music, one of the city's major music schools, has had Arved Kurtz, noted violinist and composer, and member of a distinguished musical family, as its director. In connection with the current 75th anniversary season of the College, Dr. Kurtz and his staff of teachers have enlarged the curriculum of the school as well as its program of public events, contributing in new ways to the city's educational opportunities as well as its general musical life.

Arved Kurtz succeeded the late Carl Hein, who jointly with August Fraemcke served for decades as head of the music school. In 1944 Dr. Kurtz was chosen as associate director with Dr. Hein, and on the latter's death became sole head, being now also its president.

As one of the leading violin teachers in the country, and formerly a soloist touring extensively abroad, Dr. Kurtz' opinions concerning music education, and especially those which relate to the teaching of string instruments, are of interest. His personal viewpoint on music education was that originally of a concert artist, concerned with the standards of a professional world. But his association as artist and teacher with the musical life of three continents has led him to the conclusion that, alongside of the preparation of the professional musician, there should be serious consideration of the development of the amateur.

While, he believes, the same standards of education should apply to students preparing to enjoy music as an avocation as to those preparing for musical careers, he realizes that the inevitable differences in application and achievement must be taken into account.

"But," says Dr. Kurtz, "the development of the amateur in America's musical life is as important as that of the professional, since it is only within a climate of increasing public musical appreciation that the artist and teacher can do his best work."

Importance of Studying Modern Music

For both groups he considers the study and understanding of contemporary music to be essential. "The music school of today has to look upon modern music and the equipment required to understand and perform it as an important part of its work in education. It is no surprise to me that many concertgoers do not enjoy new music; even those with musical training often are not interested in hearing music in contemporary idioms because they have had no preparation along these lines.

"Music educators should coordinate the past and the present in training their pupils, both vocation-minded and avocation-minded ones, incorporating music not only by Bach and Beethoven, but Bartok; not only of Mozart, but Milhaud; not only Schubert but Stravinsky. The young ear should become accustomed to modern harmonies and complicated rhythmic patterns; the student must sight-read modern music as well as study it, alongside the standard literature.

"While I am completely of the opinion that the classical approach should be the student's foundation, as it will be a large part of his musical fare through life, it is necessary that the contemporary idioms be added. I think that the teacher should alternate standard and modern works, according to the advancement of the pupil, and that, wherever suitable contemporary teaching material is available, it should also be utilized.

String Playing Precepts

"As regards string teaching," Dr. Kurtz continued, "and especially violin pedagogy, many changes have taken place in the last quarter of a century. The technique of violin playing has developed with the more complicated demands of modern music."

Concerning the decrease in string instrument students, he remarked, "It is true that string instrument study is being seriously neglected today in this country. However, if parents would encourage their children to hear 'live' orchestral and chamber music performances, if they would bring amateur players, quartet players, into their homes, the natural love for these beautiful though difficult instruments would inspire their young people with the American desire for superior achievement. It would encourage them to undertake the long, hard road required to master the violin, viola, or cello. If that is done, the younger generation will furnish the great body of string players, professional and amateur, needed for the true musical structure and development of our country.

"We music educators should give due weight to the inestimable value of the supplementary subjects, such as ear-training, theory, sight-reading, musical history, chamber music, and encourage these studies also, for such training adds immeasurably to the development of the fine musician as performer or listener."

E. K.

National String Fete Enlists Young Players

The highlight of the 1953 National String Festival and Convention, held in New York on April 18 and 19, was the Gala Youth Concert in Carnegie Hall on Sunday afternoon, when over 800 students joined forces in a mammoth string performance. One of the groups, Fanny Hassler's Student Symphony, traveled from Chicago to participate. The Hempstead High School Orchestra (whose conductor is Imogene Boyle), supplemented by students of teachers of the Violin Teachers Guild and High School of Music and Art, performed Vaughan Williams' Concerto Grosso. Buses brought several hundred children from other distant localities.

The soloists were Kate Day (ten-year-old cellist) and Diana Betty Halprin (eight-year-old violinist); conductors, Archie Bleyer, Leroy Anderson and Jennings Butterfield. The Junior and Senior Chamber Music groups, first emphasized by the Violin, Viola and Violoncello Guild four years ago, have increased one hundred per cent over each previous season, bringing the total number of string players to more than 1,000 for the entire festival this year.

The Barbizon-Plaza Hotel was the headquarters of the convention, where discussions were held and exhibits displayed. Included in the roster were Gilbert Waller and Paul Rolland of the University of Illinois, Sister Imelda, O.S.F. of Alverno College, Milwaukee, Phil Lang, Archie Bleyer, Alexander Richter of High School of Music and Art, Angelo La Mariana of Western Michigan College of Education, Kalamazoo, Louis Persinger, Myrtle Fis Thompson of Overbrook Hospital, Cedar Grove, N. J., Hyman Krongard, national chairman, MTNA Committee on Certification, Wesley Sontag and Lewis Rothstein, who introduced the Violinda (a pre-violin study instrument), and Leroy Anderson, who conducted visiting orchestras.

A reception on Sunday evening brought the convention to a close, presenting Abram Chasins, music director of WQXR, as speaker, and Ricardo Odnoposoff, violinist, accompanied by Gregory Ashman. Citations were presented by Grace Spofford, for notable achievement in advancement of string playing in the music education of our youth, to Abram Chasins, Archie Bleyer, the New Music String Quartet, Imogene Boyle and Mrs. Lionello Parera. An engraved silver plate was presented to Blanche Schwarz Levy by members of the VTG.

Yella Pessl Back in U. S.

Yella Pessl, harpsichordist and organist, has returned to the United States after an absence of over three years, during which she visited Europe and began a survey of ancient harpsichords and pipe organs. Miss Pessl brings back with her several musical manuscripts which she discovered during her research into the works of 17th and 18th century.

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NEW YORK WORLD-TELEGRAM AND SUN, FEBRUARY 2, 1953

"This was an afternoon of superior singing, and concert-goers have reason to look forward to the two afternoons yet to come." *N. Y. Herald Tribune, January 26, 1953*

"Models of tone spun with ease and finesse . . . moments of exquite singing." *N. Y. Post, January 26, 1953*

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NEW YORK CONCERTS

CARNEGIE HALL

New York Philharmonic-Symphony, Dimitri Mitropoulos conducting, April 23, E.—Opening the last week of the Philharmonic season, Bach's Passacaglia and Fugue in C minor, arranged for orchestra by Respighi, was heard. Though this adaptation gives the orchestra ample opportunity to show its mettle and the ensemble played splendidly, the treatment is stylistically not too persuasive.

Prokofieff's Concerto for Violin and Orchestra No. 1 was performed in memory of the composer. Nathan Milstein was soloist in a lyric and sensitive interpretation, not missing its virtuosic elements, but stressing its melodic beauty. He had an ovation in which the conductor and orchestra rightly shared.

The novelty was George Rochberg's Night Music, winner of the 8th annual George Gershwin Contest. The work originally was one of two slow movements of the First Symphony which Mr. Rochberg wrote in 1948, but was taken out and presented as an independent piece. It has essentially poetic qualities. The music is highly chromatic, in the impressionistic vein. (Mr. Rochberg later switched to writing twelve-tone music, so that this work represents a past style of the composer.) The work was received with friendly warmth, and its creator acknowledged applause from the stage. Beethoven's Symphony No. 5, in an inspired reading, closed the evening. F. H. S.

April 26, A.—This final concert of the 1952-53 season programmed the orchestral items previously performed and reviewed above. The Mendelssohn Concerto for Violin and Orchestra was brilliantly projected by Nathan Milstein, capably supported by conductor and orchestra. Thus the series ended on a high note. H. I. B.

Walter Gieseking, April 22, E.—In his first American recital in 14 years, the noted German pianist disclosed again his familiar skill as a colorist in minute details, as well as an interesting approach to a variety of musical styles. Most attractive were the delicate, veiled hues and tints he applied to pieces like Debussy's Reflets dans l'eau and L'isle joyeuse and Ravel's Ondine. Real charm and finesse were noted in nearly every measure of the Mendelssohn Rondo Capriccioso. Noteworthy care in matters of phrasing and balance was expended upon two Brahms Intermezzi, but one missed the brooding spirit of the compassionate Brahms in the E flat minor Intermezzo, op. 118, No. 6.

Appealing in tonal color were the Mozart A major Sonata (K. 331) and the Beethoven A flat major Sonata, op. 110, though the interpretations were mainly cool and objective. The Mozart Sonata tended to be more aristocratic than tender. The Beethoven Sonata needed greater spontaneity and depth and more variety of shadings. In the atmospheric music of Debussy and Ravel, Mr. Gieseking displayed to best advantage the pianism that has won him fame. His reception was of ovational warmth. E. B.

Zolla Galvez, April 26, 5:30 p.m.—The Cuban coloratura soprano sang a program of wide scope including arias and songs by Caccini, Bach, Mozart, Rachmaninoff, Delibes, Nin and Lecuona; also two works, with flute obbligato played by Alberto Socarras, the Charmant Oiseau from David's Perle du Brésil and the Aves y flores from La Hija der Sol of Gonzalo Roig. Borislav Bazala was the accompanist.

Miss Galvez's voice is of adequate range and of natural vibrant quality, although at times the artist makes use of a loose vibrato, a practice which does not show the singer's voice at its best, and is not conducive to pitch consistency. She has an innate sensitivity to the intent of text and music, but interpretative expressiveness was frequently over-intensified in projection, principally at the expense of beautiful tonal quality. Particularly effective were the Rachmaninoff number and the intermezzo of Roig. L. C.

Vytautas Bacevicius, April 26, E.—A generally dependable technique and some pleasant ideas about Romantic music were revealed by the Lithuanian pianist in a varied program. At times an indulgence in overpedaling blemished his readings. There was a commendable drive to parts of the Liszt "Dante" Sonata, although tonal hardness and an episodic quality were also evident. Melodious lines were noted in the Chopin C sharp minor Scherzo. Some swollen crescendi interfered with the musical structures in two Scarlatti Sonatas and the Bach Chromatic Fantasy and Fugue (Bülow version). Mr. Bacevicius brought certain suitable colors to Ravel and Debussy, but not enough delicacy. He performed his own Sonata No. 3 with considerable animation. A bit loose in con-

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struction, it showed some properly pianistic textures, while deriving in part from several Russian composers, notably Scriabin. E. B.

Dessoff Choirs, Paul Boepple conducting, April 29, E.—The first concert hearing in New York of the entire Vespers and Magnificat in honor of the Blessed Virgin, by Monteverdi, dating from 1610, as presented by this organization, reaped a signal triumph. The present season has seen two performances by the Little Orchestra Society of that composer's opera, Incoronazione di Poppea, and last year the Philharmonic gave his Orfeo, both works in concert form. The daring innovator in harmony and form for his day was revealed in these liturgical scores as a powerful master of the baroque period. The Vespers combines eight movements for various combinations of solo and choral voices, with recitatives and arias, duet and trio settings, also a varied orchestral accompaniment, besides organ and figured bass for harpsichord. The writing, often for 6 or 8 parts, is a combination of the strict contrapuntal tradition of the 16th century with the new 17th century style associated with the early opera. The Magnificat, which followed a performance of the beautiful hymn setting, Ave Maris Stella, is even more advanced in its technique for its day.

The works, heard in a modern realization by the Austrian musicologist, Hans F. Redlich, were given with the assistance of six vocal soloists, the New York Brass Ensemble, augmented by strings and woodwinds, George Finckel, cellist; Claude Frank (assistant conductor) at the harpsichord, and Edward Linzel at the organ. The solo singers who coped with considerable success with the very difficult vocal ornaments (including novel tremolo and staccato effects), included Phyllis Curtin, Dorothy Stahl, sopranos; Betty Allen, mezzo; Leslie Chabay, William Hess, tenors, and Robert McFerrin, baritone. This was one of the outstanding events of the season and brought a long ovation for the conductor and his associate artists at the close. The concert was under the sponsorship of the Baron de Ferrariis Salzano, Consul General of Italy. R. M. K.

Collegiate Chorale, Robert Shaw conducting, May 3, E.—In the concluding concert of the Choral Masterwork Series, the RCA Victor Symphony Orchestra joined with this proficient chorus in a presentation of Haydn's oratorio The Creation. A new English translation by Robert Shaw and Alice Parker, at many points more sensible than the older versions, was employed. The soloists included the soprano Yvonne Ciannella as Gabriel, the tenor William Moonan as Uriel, the baritone Mack Harrell as Raphael, the baritone Thomas Pyle as Adam, and the soprano Louise Natale as Eve. The most expressive portions of the interpretation occurred often in solo or orchestral passages. The work of the chorus had its customary precision and clarity, but from time to time was weighted with stodginess because of a lack of dynamic gradations and color, particularly in loud measures. Mr. Shaw's tendency to maintain a slightly fast tempo in the accompaniments to the solo singers frequently kept them from achieving the grace, warmth and simplicity so essential to convey the loveliness and naive faith of the music. Despite that fact, the vocalism of Miss Ciannella, Mr. Noonan and Mr. Harrell was generaally adequate and had many moments of real charm and descriptive quality. Some of the most expressive singing was done by Miss Natale and Mr. Pyle in the first half of the third part. It was unfortunate that, with all the elements of strength and understanding he brought to The Creation, Mr. Shaw did not imbue his reading with greater breadth and subtlety. E. B.

TOWN HALL

James Hall, N. Y. debut, April 19, A.—The basso presented a distinctive program which included Bach, Handel and Mozart arias, Lully's Bois Epais, Now Heaven in Fullest Glory Shone from The Creation by Haydn, Old English songs by Purcell and Arne, Vier ernste Gesänge of Brahms, contemporary songs by Katherine Davis and Irving Mopper, Spiritual arrangements by Ryder and J. R. Johnson. Mr. Hall, an intelligent and artistic singer, possesses a voice of goodly size and considerable range. It is rich and full throughout the middle register and generally firm in the lower range, though with a tendency to spread and overstress the projection of the upper tones. His work throughout indicated a fine musical background. At times the enunciation of both foreign and native languages revealed a lack of clarity and definiteness. Mr. Hall's delivery of the Four Sacred Songs of Brahms was marked by a serious approach, though further contact with these masterpieces will undoubtedly reveal to the singer a deeper sense of their emotional intent. Allen Brown was the excellent accompanist. L. C.

Concert Choir, Margaret Hillis conducting, April 21, E.—This fine choral group, together with eight vocal soloists and a small orchestra, presented the Bach B minor Mass in its entirety at their fourth and final concert of the season. The excellent musicianship of Miss Hillis was in large part responsible for the outstanding qualities of the performance, for its human warmth and strength. Despite an occasional rough spot, a rare freshness, depth, breadth and mobility usually prevailed. The tempi had an uncommon plasticity and rightness, except for the overly deliberate Quoniam. The general richness of the lower parts contributed to the clarity of textures, even in such difficult sections as the Confiteor and the Sanctus. The emotional range was full enough to encompass the universal sadness of the Crucifixus.

Among the vocal soloists two were most praiseworthy, the contralto Florence Kopleff (for the tonal loveliness and expressive conviction of her singing in the Agnus Dei), and the baritone Arthur Burrows (for his ease and sincerity in the florid aria, In Spiritum Sanctum). The soprano Suzanne der Derian showed much sensitivity. Generally acceptable were the alto Charlotte Boehm, the mezzo-soprano Pauline Seim, the tenors Frank Karian and Benjamin Wilkes, and the bass Eugene Brice. Instrumental soloists in the ensemble also merited special recognition. But each participant could take pride in a presentation memorable for a high degree of competence and devotion. E. B.

Aristo Artists, April 26, 5:30 p.m.—For the seventh season, a talented quartet of youthful singers was presented under the aegis of Aristo Artists. Each year different voices have been listed, but the standard of excellence has been fairly well maintained. The members of the 1953 quartet appeared exceptionally gifted. Following the customary procedure, each young artist was heard in solo and ensemble numbers. The opening Haydn trio from The Creation in-

(Continued on following page)

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DILLING HARPIST

NEW YORK CONCERTS

(Continued from preceding page)

troduced Nancy Trickey, a delightful soprano whose vocal clarity and flexibility were marked attributes; William Price, tenor, later heard in ecstatic singing of Salut, demeure from Gounod's Faust; and Gene Hollmann, resonant-voiced baritone, who disclosed splendid technical control. The contralto Mary Lee Davis showed interpretative ability and fioritura skill. The final Beethoven quartet, Mir ist so wunderbar, confirmed the opinion that, taken separately or together, the four young people are meritorious artists. Alice Wightman was the excellent accompanist. M. C.

Joseph Cole, April 26, E.—This young baritone, first heard locally in 1948, again revealed to an appreciative audience sincerity, deep feeling and interpretative talent. Mr. Cole's voice is of good quality, but somewhat marred by a tremolo that needs correcting. His program adhered to an overly serious line, needing more stylistic contrast. Ably accompanied at the piano by William Browning, Mr. Cole sang a Purcell group; Brahms' Vier Ernste Gesänge; a Verdi Scene and Aria from Attila; Fauré's L'Horizon Chimérique; a group of spirituals arranged by himself and some by Oland Gaston. In the latter group the singer captivated his listeners. Encores were sung. H. I. B.

Trio Concertante, N. Y. debut, April 29, E.—The flutist Frances Blaisdell, the cellist Lucien Kirsch Laporte and the pianist Lucille Burnham formed a well-matched ensemble and in general exhibited reliable musicianship. Their playing tended to be delicate, finely proportioned, and nicely colored. Particularly pleasing were the readings of Martinu's delightful, sprightly Trio, the Loeillet Sonate à Trois, the Handel Sonata No. 5 in F, and the first two movements of the Bach Sonata a Tre in G. The other movements of the Bach required greater positiveness and deeper moods. Miss Blaisdell's lovely tone enhanced the Dutilleux Sonatine for flute and piano and Debussy's Syrinx. Mr. Laporte gave point and wit to Hindemith's Sonata for Solo Cello op. 25, No. 3, and performed fluently and acceptably in the Debussy Sonata. The craftsmanship, lyricism and sweetness of Anis Fuleihan's new Sonata for Flute and Cello were admirably conveyed by the two musicians. E. B.

Drusilla Huffmaster, N. Y. debut, April 30, E.—Commendable keyboard facility was shown by the talented pianist from Texas in a standard program. While a shade less than brilliant, her performance of the Liszt Gnomenreigen was accurate and engaging. She read lyrical passages of the Chopin F major Ballade in a pleasant manner, but some tonal hardness obtruded in the more dramatic sections. In Beethoven's A major Sonata, op. 101, and shorter selections by Bach and Scarlatti, Miss Huffmaster exhibited a certain weightiness in accents and dynamics, some excessive retards, and a few inaccurate rhythms. Yet at times she indicated a natural feeling for a musical phrase or line that gave indications of her better abilities. E. B.

Jeanette La Bianca, May 1, E.—This graceful young singer, who has won many plaudits in the three years following her debut at the age of 15 with the Rome Opera, again disclosed a lovely voice of pure timbre and considerable precision. In this recital, necessarily featuring a majority of florid numbers, Miss La Bianca evidenced an increased warmth in her legato as well as in audience communication. Her scintillating staccati, brilliantly clean scale and her musicality compensated for any lack of vengeful accent in the Queen of the Night aria from Mozart's Magic Flute. (This excerpt is appropriate for dramatic coloraturas only, if any such voices are currently in existence.) The remainder of the program was well chosen, commencing with classic Italian airs. Operatic arias were Caro Nome by Verdi; Il faut partir, by Donizetti; the Lakmé Bell Song, by Delibes. There were also pleasant high-ranging songs of Huë, Saint-Saens, Benedict and a group in English. Sholom Seconda's Doina was listed as having its first New York performance. Miguel Sandoval, pianist, and John Wummer, flutist, were the assisting artists. M. C.

Cham-Ber Huang, May 2, A.—With the admirable assistance of Arpad Sandor at the piano, the Chinese harmonica virtuoso began a varied list with J. S. Bach's Suite No. 2 in B minor (originally for flute and strings), then played Handel's Concerto No. 1, in B flat major (originally for oboe and strings), Milhaud's Two Movements from the Second Sonata (originally for violin and piano) and closed the first half with his own arrangements of excerpts from Copland's Billy the Kid. An interesting contribution was a series of original Chinese music for harmonica solo, played on an instrument tuned in the Chinese Musical Scale. The program continued with numbers by Khatchaturian, Williams-Huang, and Enesco-Huang. A lot of work had gone into the preparation of this program; unfortunately, the results were not always satisfactory. Deviations from pitch, rhythmic errors and sharpness of tone were detrimental to the over-all effectiveness of the soloist's efforts. Nevertheless, the audience applauded the Chinese works particularly cordially. H. W. L.

Lidia Mendelson, May 3, A.—The artist is a romantic pianist, well steeped in the tradition of Europe, where she received her training. She opened her program with Brahms' Choral, op. 122, proceeding to Beethoven's Sonata, op. 31. No. 2, in D minor. Miss Mendelson is a very musical interpreter, with a keen awareness of style and a sound technical background. She has a tendency to over-emotionalize her readings, but as a rule she adheres successfully to the traditional line. Her piano tone is resounding and warm, and her conception of the music intelligent, but not over-intellectual. She played Chopin's Prelude in D flat major with outstanding finesse. Sometimes she revealed a tendency to stress the left hand too much, thus disturbing the tonal balance. Schumann's Forest Scenes especially suffered from this bass-heaviness, though otherwise the work received a remarkably musical reading. Debussy's Pour le Piano closed the program in a refined interpretation. H. W. L.

The Branscombe Choral, Gena Branscombe conducting, May 5, E.—The 19th annual spring concert of this well-trained group of women choristers (with its authoritative leader directing the entire concert from memory) introduced three new works to New York. They were Arthur Honegger's Cantique de Paques (Easter Canticle), William

Naylor's Go, Lovely Rose, and Marion Bauer's The Lobster Quadrille. The Honegger score, for ensemble and chorus with organ, piano and bells, is surcharged with atonal and tonal configuration, and was negotiated in musicianly style by the participants. The Naylor work is tunefully appealing, and Miss Bauer's musical setting of humorous lines from Carroll's Alice in Wonderland proved a welcome addition to the choral repertoire.

The concert began with a spirited rendition of Handel's Come Beloved, from the opera Atalanta. Other choral works were by Mozart, Hesdin, Boito, Schimmerling, McLain, James and others. Miss Branscombe's excellent musical setting of the 91st Psalm was an outstanding feature. This opus, Thou Shalt Not Be Afraid, enlisted the solo voice of Marian Van Zandt with organ, piano and percussion. Assisting artist was Stuart Fastofsky, violinist, performing his own Elegie and Presto, pieces by Handel, Wieniawski and Bartók. Accompanist for the choral was Ruth Harsha, for Mr. Fastofsky, Vera Fastofsky. Milford Snell, organist, and William Kraft, timpanist, also assisted. H. I. B.

CARNEGIE RECITAL HALL

Thomas Talbert, N. Y. debut, April 23, E.—The young composer from Minnesota conducted a concert of his works for orchestra and small instrumental ensembles. Also heard was a song cycle to poems by Ernest Dowson, with Annette Warren as the vocalist. Mr. Talbert's compositions indicated much skill in instrumentation. Colors were employed with discretion and imagination, and sensational effects were not overdone. Various modern and neo-Romantic influences, including blues and jazz, were evident. But structural lines or rhythmic motivations were seldom built up. Even the moods seemed to succeed each other aimlessly. Most coherent were the sections entitled Epigram and Exchanges, from Four Atmospheric Pieces for Sextet (wind instruments and cello). Here melodic and rhythmic patterns were fashioned in satiric and humorous vein. Other selections included The Wharf, Summer Evenings, A Rhapsody for Cello and Orchestra, and Shadows on Forgotten Streets. The flutist Joseph Soldo and the cellist George Koutzen were featured soloists. E. B.

Richard Monas Harland in Recital

A recent recital, introducing Richard Monas Harland, was sponsored by Harriet Ware, composer, in the music room of Dorothy Sanderlin McDaniel's penthouse on upper Fifth Avenue. Accompanied by Ben Jenkins, the young tenor offered a program including the air, Total Eclipse from Handel's Samson, the Preislied from Die Meistersinger, Rodolfo's Narrative from Boheme, lieder, and French songs. A group of English works by Benjamin Britten and Harriet Ware completed the list.

Kolodin Philharmonic Annotator

Herbert F. Peyser has resigned because of ill health from his post as program annotator of the New York Philharmonic-Symphony Society, and will live in the south of France. His successor as program editor and annotator is Irving Kolodin, music editor of the Saturday Review and former music critic of the New York Sun. He will also commission some guest annotators to write on subjects in which they are specialists.

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Parsifal Kubelik's Chicago Adieu

By René Devries and Dosha Dowdy

CHICAGO.—Rafael Kubelik's presentation of Wagner's Parsifal in concert form concluded the Chicago Symphony Orchestra's 62nd series of mid-week concerts, and the conductor's directorship here. Mr. Kubelik had full control of his forces—an enlarged orchestra, George Howerton's valuable Northwestern University Choir, a well trained boy's choral group from the Evanston high schools, and six principal soloists well versed in Wagnerian tradition.

Margaret Harshaw sang the music given to Kundry with dramatic impact and remarkable vocal capabilities; she was relatively unconvincing only in the seductions of the garden scene. In the title role, Set Svanholm showed himself a robust tenor who does honors to the German school, capable of scaling the heights demanded by Wagner. Sigurd Bjoerling dominated the performance with the authority and grandeur of a human Amfortas. Jerome Hines, as Gurnemanz, was an imposing figure, and possessed the vocal roundness to make the role outstanding. Andrew Foldi more than held his own in the cast composed of Metropolitan opera stars. His rich bass voice was heard to fine advantage in the role of Titurel and in that of the First Knight. Frederick Lechner, completing the cast of principals, was only moderately effective as Klingsor. The difficult music of the Flower Maidens was exceptionally well sung by Eva Likova, Dorothy Linden Krieg, Gloria Lind, Anita Jordan, Ruth Shalett, and Edith Lang.

The hero of the night was Kubelik, who made the score move at a faster pace than is the rule with certain German conductors who add a note of pomposity to the *leit-motif*, which becomes irksome through its many repetitions when conducted at a slower tempo. Kubelik made this occasion a memorable one which will remain an important document in the annals of the Chicago Symphony Orchestra. A tremendous ovation, such as is seldom heard in Orchestra Hall, must have assured him that he has a host of devotees whose best wishes will follow him throughout his future career.

Kubelik's Engagements

Mr. Kubelik's schedule for the 1953-4 season, thus far announced, includes appearances in May and June with the London Philharmonic and the Israel Philharmonic Orchestra; July 1 to 10, with the Lisbon Philharmonic; Aug. 19 at the Lucerne Festival; also a tour of Switzerland with the Vienna Philharmonic Orchestra during September. He will fulfill his annual engagement with the Amsterdam Concertgebouw Orchestra in January and February; appear in March with the Stockholm Philharmonic, the Oslo Philharmonic, the Danish State Orchestra in Copenhagen, and in Zurich with the Amsterdam Concertgebouw. In April, 1954, he will conduct again in London, appearing during May in Paris, and in June at the Holland Festival.

Warfield in Second Recital

William Warfield, in his second Orchestra Hall recital within a year again proved himself a musician whose intelligence matches the beauty of his voice, which he manipulates at will to express varied sentiments. His well-chosen program ranged from Handel (Honor and Arms, from Samson) to lovely interpretations of lieder by Hugo Wolf, and French chansons by Delibes and Debussy, sung with delightful vocalism and a diction as pure as his Italian and German. Two operatic arias, one for bass in Verdi's Simon Boccanegra, and the other for baritone, in Giordano's Andrea Chenier, revealed the artist's wide range and breath control. He also paid respect to American composers with interpretations of Copland's Old American Songs, and Spirituals arranged by Dett, Burleigh and Hall Johnson. Otto Herz was the superior accompanist.

Jan Peerce in Song List

Jan Peerce belongs to that rare category of operatic singers who find themselves also on congenial ground on the concert stage. In his recent Orchestral Hall recital, the famous tenor brought to representative song literature great tonal beauty, and the particular artistry the various groups demanded. His Schubert was delivered with fine lyric declamation, and well interpreted were French works, arias of Scarlatti, Handel, Mozart, and songs in English by Hageman, Barber and Curran. Mr. Peerce had a most enthusiastic audience. Warner Bass, a sensitive accompanist, was at the piano.

Louis Kohnop Heard

Louis Kohnop, improving steadily over the past years, has the equipment and insight to carry out further musical progress. In his recent Fullerton Hall recital, Mr. Kohnop approached the piano with assurance, though not all that was communicable was conveyed in the Beethoven Andante in F and in several Scarlatti Sonatas. In Brahms' Variations on an Original Theme in D major the artist made the piano a living thing under his fingers. Mr. Kohnop has a flair for Chopin, brilliantly expressed in four Etudes. Sections of Ricordanza were negotiated with flashing brilliancy in the Lisztian arpeggio passages. Six Sonatas by Lou Harrison were also presented but were somewhat disappointing.

C. F.

Ruth Singletary Studio Concert

In an operatic concert presented by the Ruth Singletary Studios in Kimball Hall on April 25, sixteen singers were heard in excerpts from Rigoletto, Carmen, Le Boheme, Cavalleria Rusticana and the Marriage of Figaro. The authoritative manner in which the concert was given, the singers' respect for opera tradition, their taste, and their excellent enunciation of the various languages used, reflect the knowledge and musicianship of their gifted coach-accompanist, Ruth Singletary. Outstanding was Norma Lozzi, soprano, who as Susanna in Figaro, displayed a beautiful voice, charm of manner, and a real talent for singing. Others who deserve especial mention were Lou Parkin, coloratura, who did some exquisite singing; Otto Slatinsky, as Rigoletto, and his brother Edmund, bass, both heard in three operas; Jacqueline Seurin, attractive, stagewise and convincing, both as Musetta and Marguerite; Constance Mock, so-

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MR. AND MRS. GEORGE SCHICK and their 3-year-old son Billy ready to leave for Colorado Springs, where Mr. Schick has been re-invited as Visiting Professor at the Colorado College to teach conducting and direct the College Orchestra. In the fall Mr. Schick will begin his fourth season as Associate Conductor of the Chicago Symphony Orchestra.

prano, whose taste and musicianship in her portrayal of the Countess in Figaro was particularly admired; Janice Abrahamson, whose various portrayals came fully alive; and attractive Carol Kent, who as Mimi showed conspicuous talent in arias and duets from Boheme. Debnar Mirvis, David Johnson, Paulette Clay, Pedro Krause, Robert Sherry and Anne Kundry, were other gifted and intelligent singers.

Robert Long Artists Appear

Prominent among artist students of the Robert Long Studios are Norma Williams, soprano, and Don Grobe, tenor, who have won recent honors both in national and local competitions. Mr. Grobe is first place winner in the men's division of semi-finals conducted by the National Federation of Music Clubs, and Miss Williams is winner of the Chicago Women's Musical Club contest. She was presented by the club in a program at the Blackstone on May 6, when as a winner of the contest she received an award of $100. Both musicians appeared as soloists in the Chicago Musical College's recent presentation of Haydn's Creation at Navy Pier in Chicago.

Other activities of Miss Williams within the month include her appearance with Mr. Grobe and Delmer Schroer, baritone, in a program of Bach, Haydn, and Mendelssohn at the Methodist Temple, sponsored by the Federation of Music Clubs in honor of National Music Week; with Joan Volek and Mr. Grobe in excerpts from Fledermaus and The Telephone for the Women's Club of Springfield, Ill., Rachel Long, accompanist; in the Bach Peasant Cantata at Mandel Hall; as soprano soloist in an all-Bach program with the Berwyn Symphony Orchestra; and with members of the Chicago Symphony Orchestra in a program at Fond du Lac, Wis.

Mr. Grobe was soloist in Rossini's Stabat Mater with the first Presbyterian Church choir of Austin on May 10, and on May 25, will appear with Miss Volek in a joint program for the Women's Auxiliary of Wesley Memorial Hospital.

Mr. Long, accompanied by his wife, Rachel Haug Long, gave a program for the Knights of Columbus in Aurora recently, in celebration of their 50th Anniversary.

Harriet Case in Carolina Visit

Harriet Case, of the faculty of Cosmopolitan School of Music, spent the last week of April visiting North Carolina schools and colleges. She was a guest at Bennett College, Greensboro, where she reported that the equipment and the faculty are of a high order of excellence under the presidency of Dr. David D. Jones. At Rocky Mount, N. C., Miss Case found a fine enrollment of students at the Harris Conservatory of Music, established recently by Leonard Earl Harris, who received his B. M. degree at Cosmopolitan in 1950 under Miss Case's tutelage.

Chicago Youth Week Music Winners

Sixteen winners of the 1953 Youth Week Music Scholarships in six accredited music schools in the downtown area, announced by Mrs. Alma K. Anderson, music chairman for Youth Week, are: American Conservatory of Music, Miriam Shanes, Marsha Leonard; Chicago Conservatory of Music, Kristine M. Eikedahl, Howard Wasserman; Chicago Musical College, Lee Beck, David Martinelli, the sisters Sharon and Rebecca Silliam, and Marie Ryan; Cosmopolitan School of Music, Carolyn Curtis, Donald E. Barliant, Robert Niersbach; DePaul University School of Music, Robert Cannon, Rowan Schmidt; Roosevelt College School of Music, Edward C. Osterberg, Harlene Solid.

Zelzer Concert Series Announced

Harry Zelzer's Concert Series next season will bring to Orchestra Hall, Leonard Warren, Oct. 10; the St. Paul Cathedral Choir of London, Oct. 31; Cesare Siepi, Nov. 7; Jascha Heifetz, Jan. 23; Marian Anderson, Jan. 30; Jennie Tourel and the Pro Musica Trio, Feb. 13, and the Philadelphia Orchestra under Eugene Ormandy, Feb. 20.

Genevieve Alexsunas Honored

Genevieve Alexsunas, pianist, heard recently at the Saturday noon concert of the Chicago Public Library, has been chosen to represent PSI Chapter of Delta Omicron at its National Convention, to be held in Chicago at the Bismarck Hotel in July, 1953. Miss Alexsunas is an artist-pupil of Bruno Glade.

Ida Krehm to Appear in Europe

Ida Krehm, pianist, has been engaged as soloist with the London Philharmonic Orchestra on Sept. 30, to play the Schumann Concerto. This will be followed by appearances with the Danish Symphony in Copenhagen, the Oslo Philharmonic and the Bergen Symphony. Miss Krehm will be heard in recital and radio broadcasts as well, before returning for her appearance with the Detroit Symphony, Oct. 25.

League Presents Young Composers

New American music by young American composers was offered by the League of Composers at the auditorium of the Museum of Modern Art. All the composers heard are now in the late twenties or early thirties, and all have a thorough knowledge of their trade and good craftsmanship, if some doubt may be felt with regard to their inventive acumen.

Paul des Marais' Piano Sonata in G, No. 2 (1952), with the composer as his own interpreter, opened with an angular theme developed in a rhythmical manner and not too much change in character. The same mood prevails in the second movement, which later divulges its American roots in a dance-like section with syncopations. The closing Largamente has a quasi-impressionistic character, resembling raindrops falling on the plain; it re-appears like a *cantus ostinato* all through the movement.

Robert K. Clark's Sonata for Solo Violin (1950) was excellently played by Francis Chaplin. The work is short and concise. After a first movement which has a theme studded with double-stops, comes a finely expressively second part —moving with sustained lyric line and grateful to play for the instrumentalist. The short last section marked "Fast" is dance-like and of less intrinsic value.

Hall Overton's Sonata for piano No. 1 (1952) closed the first half. The one-movement work lacks a clear structural design. It opens with a pastoral theme, which is then dramatized and employs dissonant chords in its climactic moments. Lalan Parrott was the devoted interpreter.

Leonard Rosenman's Seven Songs (on texts of Garcia Lorca) were given with the composer at the piano and Eleanor Daniels, mezzo-soprano, as soloist. The songs are written in the twelve-tone vernacular. They may give food to the speculative mind, but abnegate every bit of emotional content and are not very singable.

The Stringart Quartet (Irwin Eisenberg, violin, Gabriel Braverman, viola, Hershel Gorodetzky, cello and Jacob Krachmalnik, concertmaster of the Philadelphia Orchestra, substituting for Morris Shulnik, the regular leader of the ensemble) closed the evening with Allen Sapp's String Quartet (1950). Here again there was solid craftsmanship, but nowhere really spontaneous inspiration.

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Late Season Events Stir Philadelphia

By Samuel L. Singer

PHILADELPHIA.—Among the features of recent weeks' concerts was the offering by the Philadelphia Orchestra under Eugene Ormandy of the American premiere of Serge Prokofieff's Seventh Symphony. As this work was subsequently presented in New York and reviewed in Musical Courier for May 1, no extended comment is necessary here.

Another new and shorter work was a Prelude, Fanfare and Fugue for Small Orchestra, by Edmund Pendleton, a Cincinnatian living in Paris. Fully scored for a small group, it consisted of a generally quiet Prelude, a short, brassy Fanfare and a Fugue that employs both percussion and syncopation. On this program Anshel Brusilow played the Paganini-Wilhelmj Concerto in D with good technique and a light tone that was liquid in the low register.

The Brahms Cycle concluded with two programs. Rudolf Serkin scored his usual solid success, playing the B flat Concerto on a program that also included the Serenade No. 2 in A and the Third Symphony. Two works in which local choruses shone were the short, unfamiliar Song of the Fates (Gesang der Parzen, op. 89) and the lovely German Requiem. Soloists in the latter were Frances Yeend and Mack Harrell. . . . The final two regular pairs consisted of a Bach program of varied content and the annual request bill. Something of a surprise choice for the Symphony was the Rachmaninoff Second, displacing the usual Brahms, Beethoven or Franck. No recent annual request program has failed to include the Rosenkavalier Suite, and another favorite is The Afternoon of a Faun. As opener on the bill was the Brahms Academic Festival Overture. . . . Hilde Gueden was the soloist, easy on both ear and eye, at the final Pension Foundation concert, given on a Sunday night with Ormandy conducting. She met the demands of Mozart and Traviata arias with technical and interpretative artistry.

The Orchestra closed its 53d local season with four free concerts at the huge Convention Hall, to repay the City of Philadelphia for its annual $50,000 appropriation. Ormandy conducted, and soloists included Miss Gueden, repeating her earlier success, on a Viennese program; Alexander Brailowsky, in the Rachmaninoff Second Concerto, and Gladys Swarthout in Carmen arias and American "love songs."

CONGRATULATED . . . David Mannes, l., Founder and Director of the Mannes Music School, of New York, and his son Leopold Mannes, r., the School's President, receive felicitations of William Schuman, President, Juilliard School of Music. The scene was a reception held at the Mannes School to announce its newly won status as a degree-granting institution. The 37-year-old school now has changed its name officially to the Mannes College of Music, and beginning in September will offer a combined musical and academic curriculum leading to a Bachelor of Science degree.

New Little Symphony Bows

Smaller orchestras also made their marks in recent weeks. A promising new group, which gave its inaugural concert, is the Philadelphia Little Symphony, conducted by Arthur Cohn, composer, director of the Settlement Music School, and widely known as former head of the famous Fleisher Music Collection of the Free Library here. The program, ranging from Purcell to contemporaries, included four local premieres. These were Ives' The Last Reader—Oliver Wendell Holmes, a rhythmically difficult work with rich chromatic tinge, given its first American performance; Hindemith's Kammermusik No. 1, Three Rag-Caprices by Milhaud, and—of all things—Haydn's "Imperial" Symphony. Mischa Mischakoff gave a rather detached performance of Mozart's Violin Concerto No. 3. . . . The Little Orchestra Society, Thomas Scherman, conductor, was again a welcome visitor to the Philadelphia Forum, playing Mendelssohn's String Quintet in A and Stravinsky's Concert Dances. Monique de la Bruchollerie was soloist in a self-effacing performance of Mozart's Piano Concerto No. 20 and in a brilliant interpretation of Franck's Symphonic Variations. . . . The New Chamber Orchestra's seasonal finale, conducted by Ifor Jones, highlighted the first local hearing of Bartok's engaging Divertimento for Strings. Martha Massena and Curtis String Quartet members scored in the Beethoven E flat Quartet. . . . Another instrumental group worthy of more extended review is the American Society of Ancient Instruments, whose 25th annual two-day Festival was also its best attended.

Operatic Series End

The Metropolitan Opera concluded its local series of six with an excellent Meistersinger. . . . The Philadelphia Civic Grand Opera closed with a well-sung Gioconda, starring Zinka Milanov, Kurt Baum and Claramae Turner. After a so-so Madame Butterfly, with Helen Greco and Brian Sullivan, the Philadelphia La Scala Opera canceled the last three of its season's projected eight performances. This was due in large measure to the long illness of General Manager Humbert A. Pelosi. The Scala now plans eight operas for next season. . . . The New York City Opera gave a routine performance of La Boheme on Emma Feldman's All-Star Concert Series.

Red-letter evenings were the Ballet Theatre, in two performances presented by the Philadelphia Forum; the Robert Shaw Chorale and Artur Rubinstein, both presented by Emma Feldman.

Wins Leschetizky Recital Award

Marion Zarzeczna of Trenton, N. J., has been designated winner of this year's biennial debut-recital contest for young pianists, sponsored by the Leschetizky Association of America. Second place was won by Mary-Louise Brown of Great Neck, N. Y. The contest, under the chairmanship of Carol Robinson, was held on May 1. Judges were Ernesto Berumen, Gertrude Cleophas and Isabelle Vengerova, members of the association, and Genia Robinor of the Music School Settlement and Dora Zaslavsky of the Manhattan School of Music. As winner, Miss Zarzeczna will be presented in New York debut in Town Hall by the Leschetizky Association during the musical season opening next fall, the date to be announced. Miss Zarzeczna was featured on May 5 over WNYC in New York, and will perform again on the Leschetizky Birthday Broadcast on June 22 over the same station. She was born in Trenton 22 years ago, has studied for the last five years with Mieczyslav Horszowski, and has played solo recitals, chamber music, and concertos with orchestra.

AT U. OF ALABAMA 1953 REGIONAL COMPOSERS' FORUM . . . L. to r., John Boda, conductor; Eva Clapp White, soprano; and Johan Franco, composer.

Regional Composers in U. of Alabama Forum

TUSCALOOSA, ALA. — The University of Alabama was the scene of the fourth annual Regional Composers' Forum from April 24 to 26, sponsored by the Southeastern Composers' League and the University's Department of Music. Among the performances were scores by 25 composers of the Southeast and one guest from New York (Bernard Wagenaar, who conducted his Fourth Symphony, with Robert Davenport playing the English horn solo). Seven guest conductors were on the program, in addition to Walter Moeck, assistant director and regular conductor of the University of Alabama Orchestra. A few of the composers also led their own works.

Mr. Wagenaar, introduced by Dean Marten ten Hoor, gave a talk on Contemporary Music and Musical Tradition at the first session. The closing event was a concert including the Wagenaar Symphony previously mentioned and works from the preceding programs selected by a jury composed of the guest conductors, John Boda, of Florida University; Guy Fraser Harrison, director of the Oklahoma Symphony; Joseph Hawthorne, conductor of the Chattanooga Symphony; Arthur Bennett Lipkin, director, Birmingham Civic Symphony; Gus Taylor, leader of the Nashville Symphony; Robert Whitney, conductor of the Louisville Philharmonic Orchestra, and Paul C. Wolfe, of Mt. Vernon, N. Y.

The five works heard in the final event included the third movement of a Symphony by Richard Willis (Mississippi), a vigorous offering which had a performance of top quality under Mr. Hawthorne; the Introduction and the Virgin Queen's Dream Monologue, aria for dramatic soprano and orchestra by Johan Franco (Virginia), Boda conducting, with Eva Clapp White as the effective soprano soloist. Also Sleep Now, for chorus and orchestra, by Raymond Haggh (Tennessee), a hauntingly beautiful work, simple and melodic, performed to perfection under Harrison's baton by chorus and orchestra; The Lost Lands, for mezzo-soprano and string orchestra, by William Hoskins (Florida), another deeply felt and melodious composition with rich coloring secured by a divided string section, read with *rapport* by that choir headed by Ottakar Cadek, noted director of the University of Alabama Symphony, with Arlene Hanke as the warm-voiced soloist under Mr. Harrison. And finally, Neighborly Gesture, for flute and orchestra, by Donald Wiley (New York), with Conrad Crocker as soloist, written with tongue in cheek and with great skill and charm—a sort of South American Dance of the Seven Veils.

Dorati to Conduct Abroad

Antal Dorati, conductor of the Minneapolis Symphony, which recently concluded its 50th Anniversary Season, will sail for Europe with Mrs. Dorati and their daughter on May 19. He will lead a concert in Stockholm on June 10, as part of the city's 700th anniversary fete. On June 26 he conducts at the Holland Festival, and then flies to South America for concerts in Buenos Aires, July 2, 9, 13 and 16. Returning to the U. S., he appears at Robin Hood Dell, July 20, 21 and 23, then flies back to Italy to lead the Santa Cecilia Orchestra in Rome, July 29 and Aug. 2. Eight concerts follow at the Holland Festival in Scheveningen, between Aug. 19 and Sept. 11.

Dow Firm Introduces Plastic Guitar

Entry of the plastics industry into the field of musical instrument manufacturing was manifest at a luncheon at the Waldorf-Astoria on April 29, given for the press by the Dow Chemical Company to introduce the Maccaferri plastic guitar. The new instrument was designed by Mario Maccaferri, president of the French American Reeds Manufacturing Company, Inc., and president of Mastro Plastics Corporation, and is the result of a two and a half year program of research and testing by Mr. Maccaferri and a materials research program by the Dow organization.

Munich Re-engages Varnay

Astrid Varnay, Metropolitan Opera soprano, guest artist with the Munich Staatsoper for eight performances in October, 1952, has been re-engaged for five leading roles this June. During her stay in Munich Miss Varnay will record Strauss' Salome in its entirety with her husband, Herman Weigert conducting, for broadcast by the Bavarian Radio. Her Munich roles include Leonora in Trovatore and Fidelio.

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West Virginia Setting for Marshall School of Music

One who makes a musical tour of West Virginia, either as a career artist or visiting observer, becomes aware of the little publicized but markedly cultural atmosphere of the state's towns and civic centers. Beautiful voices and instrumental talents are abundant, training is often above average—as current auditions and achievements indicate—and there is a widespread appreciation of better-grade concerts, a genuine love of the lyric theatre.

At the Marshall School of Music in Clarksburg, W. Va., a comprehensive curriculum of music study has been devised to fit the needs and gifts of many types of students, the beginner, the advanced, the avocational and the young professional. All facets of artistry are available ranging from music fundamentals to actual stage presentation. The excellent piano department with its own separate studios, emphasizing the Leschetizky school of teaching, the vocal division, with its many ramifications are enhanced and amplified by other departmental teaching. Under the heading of Drama Department are listed courses for entertainers, story tellers, readers—training for kindergarten school and library work; public speaking, instruction in poise and self-confidence for social and business life; the technic of acting and pantomine, insuring concentration, the development of imagination and dramatic instinct, also expressive body control. Concurrent with vocal lessons goes the imperative physical training which includes corrective exercises for coordination, balance and rhythmic motion. Once a pupil's gift or chief assets are assayed, the study is focussed on the most promising field of song, radio, stage, church or opera; in the case of the super-gifted, all avenues are considered for the potentials of career.

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Sisters Direct School

Heading the Marshall School of Music are two charming, well-qualified sisters: Ruby Marshall Scott, a voice and piano major at the New England Conservatory of Music, and Beatrice Marshall Cork, major in dramatics and voice at the same famous conservatory. Mrs. Scott continued specialized voice work in New York, studying with Buzzi-Peccia, Florence Turner-Maley, Esperanza Garrigue and Julia Nessy, the distinguished Czechoslovakian soprano. Piano lessons were with De Voto, Gustave Becker, also Carl Schroeder of the Juilliard; conducting under George Wedge, of the Juilliard School; dramatics with H. Gilbert of the New England Conservatory; opera direction with Dr. Elemer Nagy, of the Julius Hartt Foundation; coaching with Anca Seidlova and the late Carolina Lazzari, complete her diversified roster of instructors.

Recital and Ensemble Opportunities

Mrs. Cork concentrating more on the theatre, studied under H. Gilbert, Clarence Shirley and Clara Rogers in Boston. In New York, she worked with the director of the Clare Tree Major School of the Theatre and with Vivian Mason. Her interest in modern forms of production enrolled her at the Feagin School of Drama and Radio in Rockefeller Center, New York.

The schedule of the school provides the readied students with appearances in solo recital and ensemble at regular intervals and each season there are two or more public performances of complete operas with orchestra. Delightful pictures show the prettily staged Traviata and the well cast Fledermaus of this year.

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POWER OF THE HYMN

The status of the hymn has fluctuated through the centuries, varying from heights of grandeur to the lowly estate of stop-gap for filling up a service schedule. Yet the greatest examples of this genre have shown a sturdy ability to span the centuries.

Many kinds and types of hymns seem to have withstood the grinding passage of time, ranging from ancient to modern musical styles. Among the earliest preserved ones are the two hymns to Apollo (c. 150 B.C.), perhaps the most complete extant remnants of ancient Greek music. There are others of the Eastern Churches, relics of the early Christian era when Antioch in Syria and Constantinople of the Byzantine Empire became centers of hymn writing. The movement was begun in the second century among the Gnostics. Probably the earliest of these preserved hymn melodies is one from the third century —the Oxyrhynchos hymn.

St. Hilorius of Poitiers (d. 366) is credited with having written the first Latin hymn, while St. Ambrose (d. 397) is one of the fathers of the Catholic Church hymnody. In 1589 Palestrina made public a collection of hymns for the entire year.

Martin Luther, founder of the Protestant Church in 1519, considered the chorale (hymn) as an important pillar of his movement. In accordance with the principle of congregational participation in the church service, he favored tuneful but substantial melodies and vernacular texts. Among the latter he adapted some Catholic hymns, which he and his collaborators translated into German. Today the chorale is best known through the harmonizations of Bach.

In England, during the early part of the 17th century, James I gave to George Wither a permit to have the latter's "Hymns and Songs of the Church" bound in the same volume with the Psalter. Watts' first hymnal appeared in 1707, followed by John Wesley's hymn book, published in Georgia in 1737. The production of hymns in the 18th century was prolific but, in general, not musically or textually resplendent, although with certain reservations the output is more to be recommended than that of the 19th cenury.

Hymns in America

In America, the 18th century witnessed the effort to extend the scope of congregation hymn singing beyond that of psalm singing. William Billings (1745-1800) is credited with the first American hymn, and his work was followed by the noted Lowell Mason (1792-1872). English standards of composition were generally adopted during the 19th century. The 19th century popular Gospel Hymn was, however, seldom an important contribution artistically to the art of hymn creation.

There are numerous magnificent hymn collections (the titles of which there is not space here to review) in use among the churches of America today, while new hymn creations of merit are constantly coming to the fore. The hymn is continuing to prove one of the strong bulwarks of worship.

There are many flaws in present-day musical standards for hymn singing. Where congregational participation is the custom, one often finds the occupants of the pews and choirloft with divergent ideas of pitch and speed. In many instances, tempo distortion is so much in evidence that the hymn, its music and the composer, all seem to be much maligned. There are, of course, controversial theories on the subject.

On the other hand, some organists set the pace for such mechanical speed (sometimes considered musical sophistication) that the congregation must produce some pretty fast vocal sprinting if it is to catch up with three lines out of every four or five of each stanza. Occasionally the congregation emerges the victor, and by sheer mass weight pulls the organist and his co-partners in accelerated tempo off the high-speed circuit. However, by the time the hymn is concluded, few in the pews feel inspired by the performance. Each good hymn has a message; it takes normalcy of tempo in performance to deliver it properly.

If congregations could be induced to unite in singing the melody of a hymn without furtive, spasmodic attempts at harmonization, we are certain that the vigor and true quality of hymn singing would benefit enormously.

THE CHOIR CORNER

By Leon Carson

Conrad Forsberg Honored

The Sabbath Worship Service of Congregation Beth Elohim of Brooklyn honored Conrad Forsberg, organist and director of music, on the evening of April 24, the occasion being the tenth anniversary of his service. It also commemorated several decades of singing service of Alvah Nichols, bass.

An elaborate musical program had been arranged and prepared under the direction of Mr. Forsberg, including choral-organ compositions by Janowski, Helfman, Freed and himself. The other participating artists included Harry Steinberg, guest cantorial soloist; Barbara Troxell and Shirley Russell, sopranos; Jean Schneck and Ruth Reynolds, contraltos; Thomas Johnson and Charles Post, tenors; Alvah Nichols and John Grant, basses.

Mr. Forsberg was the recipient of congratulations and hearty good wishes for his welfare, and for many more years of service in his post as musical director at the Temple.

Choral and Organ Notes

A program directed by Hugo Weisgall, devoted to the Jewish liturgical and devotional works of Darius Milhaud was presented by Congregational Chizuk Emunah of Baltimore in the synagogue auditorium, May 3. It included the first Baltimore performance of the composer's Sacred Service and the American premiere with orchestra of his Chants Populaires Hébraïques and Cantate Nuptiale. . . . In celebration of A. W. Binder's 30th anniversary of service to the Music of the Synagogue, the choir of Stephen Wise Free Synagogue presented the first performance of his new Sabbath Eve liturgy, Sabbath for Israel, on April 24. . . . Hector Zeoli gave an organ recital in St. Paul's Chapel, Columbia University, on May 5, playing compositions by Graetzer, Frescobaldi and Reger. Dr. Robert Baker was heard in an organ recital in the same chapel on May 7, giving works by Bach, Corelli, Rameau, Dupré, Crandell and Widor. . . . The 30th annual service of Negro spirituals was conducted by George W. Kemmer at St. George's Church, New York, on May 3. Geraldine Ruegg, harpist, was guest soloist. . . . The 9th annual observance of Guild Sunday, honoring the American Guild of Organists, took place in churches throughout the United States on April 26, with many programs of special music planned for the occasion by organists and choirmasters. . . . The annual dinner of the New York City chapter of the American Guild of Organists is scheduled for the Town Hall Club on May 18. . . . The fourth annual choir festival, with four choirs participating, was held in St. Peter's Church, Morristown, N. J., on May 3. Burnett Andrews was the director; Frank C. Smith, Russel E. Hayton and Edward H. Hillmuth, the organists.

MUSIC FOR THE CHOIR LOFT

For Mixed Voices

EIGHT SENTENCES FOR THE SEVEN SEASONS OF THE CHRISTIAN CHURCH, by Giuseppe Moschetti. Theo. Presser Co., Bryn Mawr, Pa., 20c.

These eight short sentences for SATB are for use in accordance with the liturgical calendar of days and season within which they fall, as follows: Advent, Christmas, Epiphany, Lent, Easter, Whitsunday and Trinity. To be sung a cappella, the music is well harmonized and melodic, at the same time reflecting a dignified and reverent feeling for the purpose to which these sentences have been dedicated. Vocal tessitura normal.

PILGRIM PSALMS, by Ross Lee Finney. Carl Fischer, Inc., N. Y., $2.50.

For SATB, with soprano and tenor soli, organ or piano accomp. Composer employs quaint text from the Psalm Book which the Pilgrims brought to Plymouth in 1620, arr. in more modern and melodic style. There are 15 interesting settings, 13 of which are for various vocal combinations, including tenor solo, with 2 interludes for organ inspired by various Psalms. 72 pages. Complete text with hymn for audience also published. Vocal tessitura normal.

THE SECOND BEATITUDE, by Robert Crandell. Canyon Press, E. Orange, N. J., 25c.

An imposing and difficult anthem for SATB, with important nuances and effective moods, and with numerous composer's marks for interpretive effects. Text adapted from Matt. 5:4; Ps. 116:7; Deut. 4:30, 31; Jer. 31:13. Elaborate organ accomp. Long incidental solo either for soprano or tenor. Requires a well-trained, balanced ensemble of size to provide highly effective presentation. 14 pages.

For Women's Voices

THE FIRE CAME DOWN, by Robert Elmore. The H. W. Gray Co., N. Y. (Agents for Novello & Co., London), 25c.

Scriptural text from various sources. An allegro vigoroso of tuneful nature for 3-part (S-I, II; A) women's chorus, with short alto solo. Describes in dramatic fashion an episode in which the Children of Israel fell down and worshipped when "the glory of the Lord filled the house." Musical style, although elaborate, not particularly difficult. Piano or organ accompaniment. 16 pages.

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Boston Symphony Scores L. A. Triumph

LOS ANGELES.—An S.R.O. audience of more than 5,000 attended a magnificent climax to the Los Angeles indoor concert season when the Boston Symphony Orchestra, under Charles Munch, played at the Shrine Auditorium. The homogeneity of glorious sound emanating from the vast stage was a tribute to the conductor and each member of the personnel. Samuel Barber's Overture, The School For Scandal, opened the program, and impressed with its sound structural basis and wealth of melodic invention. A rich, soundful reading of Berlioz' Royal Hunt and Storm from The Trojans was followed by Debussy and Ravel works. Munch brought the concert to a rousing climax with a dynamic reading of Beethoven's Seventh Symphony, rewarded with a vigorous ovation. The first flutist, Doriot Anthony, whose exquisite artistry was a feature of the Debussy Prelude to the Afternoon of a Faun, and formerly with the L. A. Philharmonic, was brought forward by Munch for deserved bows.

Magic Flute at USC

Mozart's The Magic Flute, as presented by the School of Music of the University of Southern California, staged by Carl Ebert and conducted by Alfred Wallenstein, was excellent musically and in the best Mozartian traditions. The acting, however, was another matter. Conrad Schultz as Tamino revealed a rich, full voice, but his wooden histrionics were a strange contrast to his recent capable performance in Madama Butterfly. Similar stodginess of movement was seen in the cases of Fred Guthrie, a notable basso, as Sarastro and Harold Rudnick as Papageno. A delightful contrast was Joy Kim as Papagena, appealing vocally and visually. Other roles were sung with excellent voices by Grace-Lynne Martin, Phyllis Althof, and Marvin Hayes, among a large cast. The staging under the noted Carl Ebert had moments of impressive quality, and Wallenstein's musical reading contained much to please the cognoscenti.

CORONATION TIME CONCERT . . . Roger Wagner and his Chorale will present a concert in the Royal Festival Hall, London, on June 16, during the Coronation season. The American musical group was invited to England by the London County Council, the request being forwarded to Mr. Wagner through Mayor Fletcher Bowron of Los Angeles. They will present a program including works of Brahms, Berlioz, Fauré, Gluck and Foster. Nan Merriman will be guest soloist.

U. S. Premiere of Martin's Le Vin Herbé

More fortunate was the presentation by the Los Angeles City College Workshop of Frank Martin's Le Vin Herbé (The Love Potion). This work, heard widely in Europe, was given its American premiere. The secular oratorio for twelve voices and eight instruments was sung in front of a curtain, without benefit of any visual dramatic properties. An intellectually interesting work, if not in the highest degree musically inspiring, it was capably sung by a group that included Marilynn Hall, Marjorie Low, Lee Madsen, Marni Nixon, Evelyn Kingsley, Dorothy Ledger, Henni Ekstrom, Jerry Miller, Ray Gagan, Heinz Blankenburg, Sheldon Allman, Scott Sloan and Lincoln Clark, the latter vocally outstanding. Conductor Adolph Heller lavished much musical taste on a stimulating project. Based on the story of Tristram and Iseult, the score is in the polytonal style of the noted Swiss contemporary composer and is written with skill and taste.

At UCLA, a performance of Lukas Foss' The Jumping Frog of Calaveras County was presented by Jan Popper, with the composer conducting. A project of the school's opera workshop, it was an extremely competent performance of an outstanding score, one which deserves many public showings. The presentation was part of the Spring Festival of Music at the University.

A varied program at the Wilshire Ebell Concert Hall introduced the newly formed Los Angeles Citizen's Opera Association. A friendly audience enjoyed the talents of organist Vivian Benedict, soprano Renee Rochelle, pianist Eugene Feher. There was a presentation of Mendelssohn's First Walpurgis Night, conducted by Nicholas Vasiliev. Vocalists were Siroon Mangurian, George Guenther, Gene Curtsinger and Rudolph Castillo.

Capitol Records' Expansion

Capitol Records, which, seven years after its founding in 1942, acquired the U. S. distribution rights to German Telefunken label, has since continued a steady development. Under the West Coast leadership of Robert Myers, classical artist and repertoire director, and his Eastern counterpart, Richard Jones, this company has made definite strides.

The Cetra repertoire was acquired by Capitol last April. In an arrangement comparable to the RCA distribution of the English HMV, Capitol now manufactures and distributes the extensive opera library it thus acquired, and will begin issuing new operas from Cetra in the Fall. Realizing the importance of American musical talent, Capitol also has under contract the Pittsburgh Symphony, conducted by William Steinberg; the St. Louis Symphony, under Vladimir Golschmann; the Indianapolis Symphony, led by Fabien Sevitzky; the Los Angeles Orchestral Society; the Ballet Theatre Orchestra, conducted by Joseph Levine; and the Hollywood String Quartet. Plans are in progress also to supplement its roster of American solo instrumentalists. Since its entry into the classical field four years ago, Capitol has more than tripled its volume in terms of gross receipts in this department, the company states, and is promoting works by a number of contemporary composers, including Villa-Lobos and Hindemith.

Plans for Bowl Season

Hollywood Bowl's 32nd eight weeks' season of summer concerts will open July 14. Symphonies Under the Stars with noted conductors and soloists will be given on Tuesday and Thursday nights, and Saturdays will be devoted to "Pops" programs. The Los Angeles Philharmonic Orchestra will play all of the 24 events. The season is jointly sponsored by the Hollywood Bowl Association and the Southern California Symphony Association. The series will open with Bruno Walter and Margaret Har-

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shaw, soprano. A concert of works by Villa-Lobos will be conducted by the composer, with Bernardo Segall, pianist, as soloist. Sir William Walton is coming from London to conduct his cantata Belshazzar's Feast. Other notables in the schedule include Izler Solomon, Jan Popper, Gaetano Merola, John Barnett (music director of the Hollywood Bowl and associate director of the Los Angeles Philharmonic), Erich Leinsdorf, William Steinberg and Otto Klemperer. The last-named will give a performance of Beethoven's Ninth. Soloists include Isaac Stern, Camilla Wicks, Grant Johannesen, Jorge Bolet, Piatigorsky, Claramae Turner, Dorothy Warenskjold, Eugene Conley, Stephan Kemalyan, Anne McKnight, Robert Weede, Carol Brice and Jan Gbur. Saturday night "Pops" conductors will be Johnny Green, Alfred Newman, Arthur Fiedler, Pembroke Davenport and others. CARL POST.

Glendale Symphony Programs

At the fifth concert of its season, the Glendale Symphony, Scipione Guidi, conductor, presented two young Mu Phi Epsilon audition winners, Rhea Underwood, soprano, and Millicent Gappell, pianist, as soloists. The June 8 concert brings a performance of Handel's Judas Maccabeus, with the combined choirs of the Glendale City College, the Cathedral Choir of the First Presbyterian Church of Glendale, and the Girls Glee Club of the Elinore Toll Junior High School. Soloists are Paul Mayo, Marilyn Taylor, James Witt and Roy C. Siefert. Mr. Guidi will lead choirs trained by Milton Young, director of Glendale City College Choral groups, and Elsa Brenneman, superintendent of music of Glendale's elementary schools. Mr. Guidi has been re-engaged as conductor for 1953-54, the association's 30th season as a community orchestra.

Aranyi to Take Leave of Absence

SEATTLE, WASH.—Francis Aranyi, who came here in 1941 as concertmaster and assisting conductor of the Seattle Symphony Orchestra with Sir Thomas Beecham, and who founded the Youth Symphony Orchestra of the Pacific Northwest the next year, will take a leave of absence, beginning Sept. 1. Mr. Aranyi's work with the youth orchestra gained national recognition, and he also became conductor of the orchestra of Seattle University. During his residence here, more than 500 students have had training under his baton. Mr. Aranyi plans to do research work on musical education in this country.

Elsasser Leaves Church Post

Richard Elsasser has resigned as minister of music at the Wilshire Methodist Church, Los Angeles, effective May 31, and will devote himself to giving concerts, recording and composition. In the five years he held this church post he presented the complete 250 organ works of J. S. Bach, played from memory. This year he gave 112 concerts on his various tours. His church farewell recitals were both played to audiences of more than 1,000. He has been invited to take charge of the October Festival of Music at the church, and was presented with a silver set and a cash gift at a tea in his honor.

Pacific Coast Jottings

Walter Scharf, who composed the score for the film Hans Christian Andersen, will conduct the San Francisco Symphony this month in the American premiere of his Israeli Suite, dedicated to the Israeli government. . . . Roger Wagner directed 300-voice mixed chorus, orchestra and soloists in a free presentation of Mendelssohn's Elijah, sponsored by the City of Los Angeles Bureau of Music, in Hollywood High School auditorium on May 3. . . . Harry Kaufman will be at the piano for Michael Rabin, violin soloist, in the coming MGM picture, Rhapsody. . . . The Friends of the Fine Arts of Pepperdine College, a group organized by Roxana Byers, are sponsoring a series at the college including a performance of As You Like It, and a program on May 14 of the Zoellner String Quartet; May 17, a student art exhibit; May 21, 22, 23, An Evening with Mozart by the Opera Workshop; on May 1, the Green Room of Pepperdine College was the scene of the Music Teachers Association of California (Los Angeles branch) Senior Opportunity Recital. . . . Eleven young piano students of Adele Dorothy Lauth, assisted by Polly Jo Baker, soprano, and the "Tri-Clef" Trio (Anita Van Heers, violin, Lynn Kahle, cello, Marie Shinn, piano), gave a program at the Florence Russell Studio, Los Angeles.

Beverly Hills Academy of Music Presents Series of Recitals

Several important events are scheduled for June by the Beverly Hills Academy of Music, including a dance recital presenting over 100 students; a recital by advanced students; and individual recitals by teachers on the staff.

The academy, founded in August, 1950, by Olga Melchione, its director, began with some 20 students, and now has enrolled over 400. The departments include voice, taught by Kate Hoffmann, formerly of the leading opera houses of Germany, Switzerland, Austria, Hungary, Czechoslovakia and Jugoslavia, and Ruth Holloway, formerly of the Los Angeles

OLGA MELCHIONE

Philharmonic Light Opera; piano, with this faculty including Freda Riatt Dolnick, formerly with the American Conservatory in Chicago, Marguerite Schwinger and Jane Fenyves; violin, this department in charge of Samuel Dolnick, with a background in symphony orchestra in New York and Chicago. Eunice Wennermark teaches radio, TV and screen acting; and instruction in orchestral instruments is given by John Rammacher, trumpet, Don Hassler, clarinet and saxophone. Edith Davis heads the dance department, and Jan Robinson, the stage studies. Recently a reception and musicale was given at the school in honor of Arthur Rosenstein, voice coach from Metro-Goldwyn-Mayer, and other honor guests were Jan Popper, head of UCLA Opera Workshop, Ida Koverman, Virginia Kellog and Maria Palmer.

In Re. Carmen in Georgetown

The picture of the scene from Carmen, presented by the Opera Workshop of Georgetown College, Georgetown, Ky., appearing on page 17 of the Musical Courier of May 1, was from the first act of the opera, and not the third act as erroneously stated.

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WINNERS . . . Mrs. Anna C. Molyneaux, r., managing director of the National Music League, congratulates Betty Allen, l., mezzo-soprano, and Jeaneane Dowie, pianist, upon the signing of their new artists' contracts. The two were chosen from 56 applicants for management by the League, America's only non-profit concert management.

National Music League Awards

Two artists have been awarded management contracts by the National Music League at its auditions for 1953. They are Betty Allen, mezzo-soprano, and Jeaneane Dowie, pianist.

Miss Allen attended Wilberforce University in Ohio and the Hartford School of Music in Connecticut; has been soloist with the Boston Symphony under Charles Munch, and played the role of St. Theresa II in Four Saints in Three Acts on Broadway and in Paris last year. She is a student of Sarah Peck More and was recently selected as a John Hay Whitney Foundation Fellow for 1953-4, being also one of this season's winners of the Marian Anderson Award. She was a soloist with the Dessoff Choirs in the Monteverdi Vespers and Magnificat.

Miss Dowie, who comes from Texas, has been studying at the Juilliard School of Music and is a pupil of Mme. Rosina Lhevinne. She won the Civic Federation of Dallas Young Artists Award, the National Piano Teachers Guild competition and the Kosciuszko Foundation Award. She has given concerts in Texas and was soloist under the Dallas Symphony under Walter Hendl, the Juilliard Orchestra under Jean Morel, and the Little Orchestra under Thomas Scherman.

NEWS IN BRIEF

The Lemonade Opera of New York will open its fourth summer season on June 1 with the American premiere of Don Pedro, an opera composed of concert arias and music from unfinished stage scores by Mozart. The English libretto, based on the version heard last years in its premiere in Switzerland, is by Joseph Longstreth, American writer.

The All City High School Chorus and Orchestra will give a concert at Carnegie Hall on May 27. It comprises 229 voices and 100 musicians selected from 217,000 pupils in the New York City High Schools.

Leopold Stokowski next autumn will conduct a concert of Canadian orchestral music at Carnegie Hall. The program is to be selected by a group of Canadian and American composers, it is announced by Carl Haverlin, president of Broadcast Music, Inc., and BMI Canada, Ltd. The concert will not be restricted to music licensed by BMI.

Claudio Arrau, pianist, is the first keyboard artist to be recorded on a three-dimensional sound track called Stereophonic Sound, in an M-G-M musical picture, Rhapsody, now being filmed. In this film he plays the Rachmaninoff Concerto No. 2 and shorter works by Scriabin, Chopin, Liszt, Weber and Czerny.

George Antheil's Volpone, comic opera in two acts, after Ben Jonson's comedy, will be given its New York premiere by Punch Opera at the Cherry Lane Theatre on July 7.

David Van Vactor has been re-engaged for another season as conductor of the Knoxville Symphony Orchestra.

The final concert of the Babylon Symphony Orchestra, Christos Vrionides, conductor, on May 7, in Lindenhurst H. S. Auditorium premiered Parks Grant's Scherzo for Flute and Orchestra with Milton G. Bergey as soloist.

Maryan Filar, Polish-born concert pianist, who recently returned from Mexico, left on May 5 for an extensive tour of South America. Mr. Filar opened his tour on May 10 with a recital at the Teatro Colon, Buenos Aires.

16th Three Choir Festival Includes Old and New Works

The sixteenth Three Choir Festival sponsored by Congregation Emanu-El was held on May 1 and 2. The general topic was Airs of Three Ages (the Dark, Baroque and Our Own). Under the musical direction of Lazare Saminsky, the three programs were of interest in offering rare older and new modern works.

At the opening session, Friday at 2:30, the program began with organ music by Notker Balbulus and Cabezon played by Robert Baker. Howard Hanson's Cherubic Hymn, in its first New York hearing by the Temple-Emanu-El Choir under Mr. Saminsky, revealed a work with interesting harmonic and rhythmic effects. The Welch Chorale, conducted by James Welch, succeeded excellently in its accurate and subtly cadenced stylistic performances of Byzantine and Ambrosian chants, Ave Verum Corpus by Josquin, and O Salutaris Hostia by de la Rue, which demonstrated the growth of baroque features in music extending over several centuries. John Powell, baritone, with resonant voice and much sincerity delivered a Thought and a Paean by Suesskind von Trimberg, arranged by Mr. Saminsky. Another Minnesinger air was the Palaestina Lied by Walther von der Vogelweide, performed by the women soloists' choir. Rejoice in the Lord Alway by Purcell was also given by the Emanu-El Choir under Mr. Saminsky.

Contemporary Music Heard

First of the modern contributions was a Partita for piano by Yehudi Wyner, recent Prix de Rome winner and a pupil of Hindemith at Yale. He revealed brilliance and considerable inventive fluency in the six-movement suite, which suggested influence of Bach and other old-time composer's styles in its modern rhythmic and harmonic manner. The work won warm applause in the composer's performance. Albert Weissner was at the piano for the New York premiere of his The Melville Cycle, which consisted of three songs (Monody, Healed of My Heart, and Far Off Shore), atmospheric works in dissonant vein, in which Gloria Gonano was the effective soloist, and Lament for Shiloh, a choral piece for mixed voices. The composer was at the piano for all these works and acknowledged a cordial ovation.

Most effectiveness and subtlety among the modern scores was shown in Proverbs on Love, choral work, by Robert Starer, Israeli composer now on the faculty of the Juilliard School, which set French texts by Parby and Pratti and an English one by Fletcher with much tonal beauty and appeal. These works as well as the rollicking Story of Norah, a folk-inspired, dance-rhythmed piece by Roy Harris, were sung by the choir under Mr. Saminsky with appealing tone.

The second musical program that afternoon included Great Choral Psalms from Many Lands, introduced by the unseen chorus in the regular religious service at five in the Main Auditorium. Mr. Baker played as organ preludes an Aeterne Rerum Conditor (Ambrosian) and a Sacred Aria by Giovanni da Cascia (14th C.). The choral psalms included I Lift Mine Eyes, by Ben Haim, of Jerusalem; Like as a Hart, by Palestrina; By the Rivers of Babylon, by Ernest Bloch; O Lord, Increase My Faith, by Orlando Gibbons; and Laudate Dominum by Florent Schmitt. Arthur Wolfson, the Cantor, and Kathryn Oakes, soprano, were soloists.

On Saturday morning the music was presented under the title, A Morning of Creative Youth, American and Israeli. It included Jason Tickton's They Call the Sabbath a Delight, Albert Weisser's To Sing of Thee and Robert Starer's Vayechulu Hashomaim, all conducted by their composers. Other works were Who Is Like Unto Thee, by Henry Jacobs; I Lift Mine Eyes, by Ben Haim; Song of Faith by Karel Solomon; a Palestinian Adon Olam, arranged by Mr. Saminsky, and Ross Lee Finney's Pilgrim's Psalm. All the choral singing was marked by expressiveness and warm tonal quality.

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New York Dance Series Thronged

By Rosalyn Krokover

The two-week season of American dance, sponsored by the B. de Rothschild Foundation for the Arts and Sciences, closed on April 26. It was the first time audiences had the opportunity to see works by several leading personalities on a single program, and the response was overwhelming. Standing room was sold for every performance. Spurred by this success, undoubtedly, Martha Graham has announced a gala seven-performance spring season, which is to be presented by Gertrude Macy, at the Alvin Theatre starting May 17. In addition to her familiar repertoire, the premiere of a work not yet titled has been promised for opening night. The score is by William Schuman and decor by Isamu Noguchi. Miss Graham herself will dance the new piece and she will be assisted by her three leading male dancers, Robert Cohan, Stuart Hodes and Bertram Ross.

New York City Ballet Opening

In the midst of all the contemporary American dance activity, the New York City Ballet opened its six-week season at the City Center on May 5. It was an evening charged with electricity. Individual performances were brilliant; the orchestra, with Leon Barzin conducting, was brisk, efficient and sympathetic; and everything moved along at just the right tempo. The audience was not at all modest in expressing its approval, and also loudly welcomed each favorite dancer's entrance.

For its opening program the company presented three Balanchine works—Four Temperaments, Scotch Symphony and Bourree Fantasque—and Tudor's Lilac Garden. The Four Temperaments was danced by Jillana, Moncion, Bliss, Maria Tallchief, Magallanes, Bolender, Tanaquil LeClercq and the ensemble. Actually there have been more inspired performances of the work. The dancers were probably feeling their way after an extended vacation for by the second ballet they appeared completely orientated.

Lilac Garden had Nora Kaye and Hugh Laing in their usual roles of Caroline and Her Lover. Brooks Jackson and Tanaquil LeClercq were the other couple. Miss Kaye injected a little more abandon into her characterization than she usually gives, and since she has the part so well in hand a slight deviation here or there from her customary style even adds to the interest. Her dancing, technically, was impeccable. It would be difficult to add to what has already been written of Mr. Lang in this role, and his performance on this occasion could only call for repeated superlatives. Miss LeClercq is sharp, tense and completely effective in her own way. While Mr. Jackson does extremely well, anyone is put to an unfair test in having to follow Mr. Tudor himself in that particular part. The assisting dancers were stylistically better than they have been in the past.

Tallchief and Scotch Symphony

Maria Tallchief set even a higher standard for herself, if that is possible, with her performance in Mendelssohn's Scotch Symphony. The beauty of her dancing, from any point of view, was indescribable; she also had the advantage of perfect lighting and costuming. Now that the work has settled down it can be seen that Balanchine has here created some of his most effective choreography for Tallchief. While Andre Eglevsky gave her fine assistance, his dancing was all but lost because of his costuming, the dark lighting and the dark backdrop. Patricia Wilde danced with her usual technical brilliance and the corps de ballet was neat and trim.

The final work, Bourree Fantasque, received a spirited performance. The soloists, all excellent, were Tanaquil LeClercq and Todd Bolender; Diana Adams and Nicholas Magallanes; Janet Reed and Herbert Bliss. Miss Adams, in the part originally taken by Tallchief and later by Melissa Hayden, who has rejoined Ballet Theatre, brings soft lyric quality to her dancing that is especially appealing.

Vittucci at Recital Hall

Completing his four years of study at the Ethnologic Dance Center, Matteo Vittucci was presented by the school in a graduation recital at the Carnegie Recital Hall on May 4. Dances of eleven countries were offered, ranging all the way from Spain through Scotland, Bavaria, India, Mexico and the U.S. Mr. Vittucci's dancing showed that he was well schooled and his costumes were for the most part in excellent taste. However, he did not really relax until the final number called Happy People, U.S.A., which was actually a good old fashioned tap dance which we rarely see today, especially in concert. Wesley Boynton, tenor and Morse Haithwaite, pianist, were the assisting artists.

Dance News

During April the organizations appearing at the "Y" Dance Centre were the Judith Martin Dance Company, on the 18th; Curtiss James and Company on the 23rd, and the Annual Dance Audition Winners on the 25th. The performers in the latter were Gladys Bailin, Letitia Evans and the Bennington Dance Group, John Fealy, Tom Ribbink and Al Schulman. . . . Jerome Robbins was the guest speaker at the April 19 meeting of the New York Ballet Club. . . . A complete audience participation dance, The Lion Hung was given at the Merry-Go-Rounders final program of the season on May 10 at the "Y."

Seefried on Australian Tour

Irmgard Seefried recently began her tour of Australia under ABC auspices with four recitals in Sydney to capacity houses.

FRANZ ALLERS arrived in Dallas, Tex., during the first week in May to begin rehearsals for his first season as musical director of the Dallas Starlight Operetta. The season, opening with Brigadoon, for which Mr. Allers was the original conductor when the show was introduced to Broadway, continues for six weeks with Best Foot Forward, Kiss Me Kate, Girl Crazy, New Moon, and Paint Your Wagon.

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NEW PUBLICATIONS

A Richard Strauss Biography

Richard Strauss, Leben, Wirken, Schaffen, by Otto Erhardt (Verlag Otto Walter, AG, Olten and Freiburg-in-Breisgau, 384 pp.).

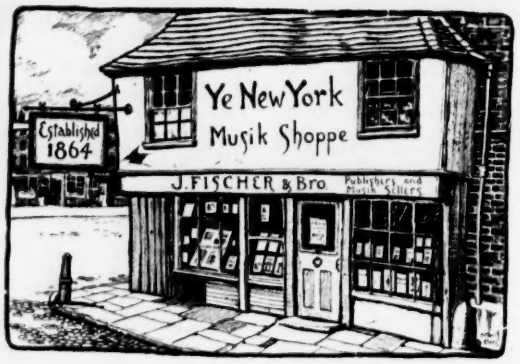
The first complete monograph on Richard Strauss, published after his death and covering his entire life-work, including a discography (compiled by Bernardo Cohn), has now been published in German, after having appeared two years ago in Spanish. Dr. Erhardt, in his distinguished professional career, has been closely related to Strauss personally and to his work. As a trained musician he describes each work in detail, analyzing it with many musical quotations. As a prominent stage director, he has an especially intimate insight into the dramatic works, often through close cooperation with the composer in staging performances of them in theatres all over the world. In addition to observations regarding the works, Dr. Erhardt gives an intimate description of Strauss, the man, the conductor, the writer, and provides an exhaustive biographical study. Since he is not satisfied to report merely on the events in the life of the composer, but relates these to the happenings which governed its shaping, the book is an interesting chapter of cultural history of the era of which the life-span of Richard Strauss was a part. It is to be hoped that the book will soon be published in an English translation. H. W. L.

The Life and Works of Bartók

The Life and Music of Béla Bartók, by Halsey Stevens (Oxford University Press, 366 pp., $7.50). Mr. Stevens, himself a composer, critic and head of the Composition Department at the University of Southern Calif., fortunately approaches his subject with the greatest respect, aware of the importance of this composer in the panorama of contemporary music. His is the first English full-length study of the subject, and a most successful one it is.

The first part provides an exhaustive picture of the master's life, with all its difficulties and conveys an engrossing character sketch of his complex personality. Prof. Stevens includes many quotations from letters of the late composer, which show his humanity and sense of ironic humor, as well as his unswerving musical rectitude. He then proceeds to analyze Bartók's work, giving particular attention to his string quartets. An ardent admirer of the composer, he is nevertheless at times critical in his evaluations.

Undoubtedly, this is a work of basic importance for anybody who wants to acquaint himself with the *oeuvre* of one of our important musical personalities of the 20th Century.



NINTH DECADE IS CELEBRATED . . . The original headquarters of the music publishing house of J. Fischer & Bro., which marked its 89th anniversary and entry into their 90th year on April 4. The firm was established in 1864 by Joseph Fischer, who was succeeded as president by George Fischer, Carl T. Fischer, and the present holder of the office, Joseph A. Fischer, who took office in 1952. The early publications were of music of the Catholic Church, the firm soon expanding until at present its issues cover all types and forms of music. Among notable scores they have introduced are the operas The King's Henchman and Peter Ibbetson, and Through the Looking Glass by Deems Taylor; William Grant Still's Afro-American Symphony; Three Chinese Pieces by Abram Chasins; and Nathaniel Dett's Ordering of Moses.

New Music

Piano: Sonata in F, by Volfgangs Darzins. The composer, born in Riga and a graduate of the Conservatory there, was a pupil of Josef Wihtol, who studied with Rimsky-Korsakoff and was a teacher of Prokofieff. Now resident in Spokane, Wash., Mr. Darzins also has contributed symphonic and other scores. The Sonata was first performed at the Festival of Britain in 1951. The three-movement, short score is highly individual, with a characteristic rhythmic manner which may have some influence of folk music of Latvia. Harmonically, it abounds in fourths and seconds, utilizes ostinato effects at times, as well as highly complicated, syncopated rhythms. The fabric is continuous throughout. For advanced pianists. Edition A. Kalnajs, Chicago.

Associated Music Publishers sends a number of works for piano with the imprint of Enoch & Cie., Paris. There are the following: Children's Album, Vols. I and II, of very easy pieces, by Cecile Chaminade ($1 each); Gretchaninoff's Rapsodie Russe, a six-page solo in colorful vein and dancelike manner ($1; Gabriel Pierné's Rapsodie Basque (Le Jeu de Pelote, from Ramuntcho, a simple but lively descriptive work $2); and Moszkowski's Master and Pupil, op. 96, eight little duets using five-note basses, for piano, four hands, which are pleasingly descriptive ($2).

For Mixed Voices and Narrator: Builders of America, a cantata, with music by Harl McDonald, text by Edward Shenton. This sturdy score is designed to be given with accompaniment of piano, 3 B flat trumpets, 2 trombones, and military drum (snare and bass drum), and in several sections with flute, but may be performed with piano only. The 36-page work apostrophizes Washington and Lincoln. The narrator after a brief musical introduction, announces that he will tell their stories. Later passages quote words of both these patriots. The work ends with a stirring chorus about the realization of their dreams in a thriving country. The musical style is vigorous and forthright, with a marchlike tempo predominating. The four vocal parts are not especially difficult. Elkan-Vogel Co., Philadelphia 3, Pa. $1.10.

Brass Sextet: Five Variations on an Old Trumpet Hymn Tune, by Paul A. Pisk. The theme announced at the beginning is vigorous and simple, and the variations are of a clearly devised and pleasing sort. The work has a cheerful wholesome air which fits it nicely for use in brass ensemble work in schools, as well as for concerts. The instrumentation is: two B flat trumpets or cornets, horn in F, two trombones or baritones, and bass trombone or tuba. Peer International Corp., Southern Music Publishing Co., New York. Score, $1.50, parts $2, in U. S.

Brass Quintet: Soundpiece, by Howard Swanson. Highly original work of a dozen pages for two trumpets in B flat, horn in F, trombone and tuba. The style is contrapuntal in a modern, freely harmonized vein, with no key signature and many accidentals, but sparely designed. The spirit is puckish and intriguing. A good piece for both school and concert use. Weintraub Music Co., N. Y.

Viola and Piano: Yiskor (In Memoriam), by Oedoen Partos, is a yearning, powerful, highly eloquent andante, brief but most effective. It was written by the Israeli composer and dedicated to victims of Nazi brutality in Europe and awarded the Engel Prize of the Tel-Aviv Municipality in 1948. It is also available in a version for viola and string orchestra. Israeli Music Publications; copyright assigned to Leeds Music Corp., N. Y.

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Down Publishers' Row

The 1953 Student Composers Radio Awards (SCRA) offering a first prize of $2,000 and nine additional awards, totaling $7,500 in all, to United States and Canadian youthful composers in schools and colleges, has been opened by BMI and BMI Canada, Ltd. National winners will be named in April, 1954. The awards are to be applied to tuition and subsistence. Judges include William Schuman, president, Juilliard School of Music; Earl V. Moore, dean, School of Music, University of Michigan; and Henry Cowell, of the faculty of Peabody Conservatory, president of the American Composers Alliance. The Canadian representative on the judges' committee is Claude Champagne, assistant director of Le Conservatoire de Music et d'Art Dramatique de la Province de Quebec. Other leading composers, publishers and musical interpreters will be added to this group. Official rules of the contest and entry blanks are available from Russell Sanjok, director, SCRA Project, Fifth Floor, 580 Fifth Ave., New York.

The Mendelssohn Glee Club of New York, men's chorus, is offering its third annual award of $100 and public performance for a work for chorus of not more than six minutes' duration by a composer who is an American citizen. The text must be by an American writer, though Biblical excerpts are permitted. The work must be for male voices, or male voices with solo or solos, a cappella or with accompaniment. Entry blanks must be filed not later than Sept. 1, 1953; these may be had by writing to the Mendelssohn Glee Club, 154 West 18th St., New York 11, N. Y. Howard Whittaker, of Cleveland, won the second annual award this year for his work, Behold, He Cometh with Clouds, to be premiered next Dec. 14 in the club's concert. . . .

The first American production of Love Is a Game, a short opera by the French composer Pierre Petit, with a libretto by Charles Clerc based on Le Jeu de l'Amour et du Hazard, 18th century play by Marivaux, will be given by the opera department of the Greenwich House Music School on May 26 and 27 at Greenwich House Auditorium, New York. The English translation is by Milton Feist. The work, which won the Prix de Rome for its composer, was premiered in Paris in 1946. Henry Bloch is the musical director of the School's opera department. The double bill will also include Pagliacci.

Helsinski is holding its third annual Sibelius Festival between June 10 and 18; among the conductors of the Helsinki City Symphony will be Leopold Stokowski and Tauno Hannikainen.

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RADIO, TELEVISION

By Henry W. Levinger

Rosenkavalier on NBC-TV

The NBC Television Opera, under its untiring producer Samuel Chotzinoff and imaginative television director Kirk Browning, presented Richard Strauss' Der Rosenkavalier as its last seasonal offering under the artistic and musical direction of Peter Herman Adler. The work, too long for one presentation on television, was offered in two installments on April 25 and May 2. The fine translation by John Gutman proved more an adaptation than a literal transformation into the English language. So far as the text is concerned, the work emerged with all its Viennese charm, its drollery and poetic beauty. The adaptation of the last duet of Sophie and Octavian (to single out one spot of the work at random) was a case in point. Highly singable, the version poses few problems in enunciation to the artists. The performance brought Hofmannsthal's fine libretto close to the listeners.

More problematic was the musical version in which the opera had to be given. To meet the time limitations, unmerciful cuts were made. Especially painful were those in the first and second acts, given together in one telecast. The Prelude (which explains the first scene and essential parts of the action) had to be eliminated, as was the second half of the duet between the Marschallin and Octavian, establishing their relationship. Also missing was the enchanting duet of Octavian and Sophie in Act II. These were but a few of the omissions. Thus it happened that the opera more or less corresponded with the first intention of Strauss and his librettist, who wanted to call the work Ochs von Lerchenan (according to the published exchange of letters between the two men). The third act, which had a broadcast to itself, was given as it is in the theatre, and therefore contained no regrettable gaps.

Musically, the performance was remarkable in its adroitness and musicality. During the first two acts the orchestra sounded a bit subdued, but in Act III the balance was excellent and the score emerged in all its beauty.

The casting was on the whole happy. Wilma Spence as the Marschallin sang with great attractiveness and looked the part to perfection. Frances Bible, as Octavian, histrionically and vocally gave an excellent account of the role. The Sophie of Virginia Haskins had the necessary tenderness and simplicity and all three voices blended beautifully in the third act trio. Outstanding was Ralph Herbert as Baron Ochs. His enunciation was remarkable and his characterization never transgressed the limits of good taste. Manfred Hecht was a fine Faninal; Andrew McKinley and Rosalind Nadell were effective as the intriguants. Other solos were sung by Robert Marshall, Lloyd Harris, John Kuhn, Brocks Dunbar, Florence Forsberg, John Johnson, Frances Paige, Louise Whetsel, Virginia Shuet and Gladys Spector. Erwin Bruce was seen as Leopold, the Baron's natural son and valet.

In this production of much merit, bringing to millions one of the masterpieces of contemporary opera, it would have been more advisable if the work could have been spread over three one-hour telecasts, to avoid the disturbing eliminations. But the ideal can rarely be reached and listeners are indebted to the NBC Television Opera, which thus ended its season with considerable *éclat*.

H. W. L.

Radio Note Book

NBC: Milton Katims concluded his successful guest appearances with the NBC Spring Symphony on May 2. He was succeeded for the following two weeks—May 9 and 16—by Frank Brieff at the helm of the orchestra.

CBS: The opening broadcast on May 3 of the "World Music Festivals," with James Fassett as commentator, offered a preview of some of the works to be heard and some of the orchestras which are to play in the summer series. . . . The first performance of the Canon and Fugue for organ by Wallingford Riegger was presented the same day by E. Power Biggs. The work is an adaptation of the original score for string orchestra. . . . The Boston Symphony Orchestra will be heard in four broadcasts from the Berkshire Festival during July and August. . . .

WNYC: Richard Tucker and Margaret Harshaw appeared as guests of Ruby Mercer on "Mr. and Mrs. Opera" on May 3. . . . The Municipal Concert Hall on May 5 was devoted to music by Hans Pfitzner. . . .

CBC: Falstaff by Verdi was the final offering of the CBC opera season, with Nicholas Goldschmidt as conductor, and Glenn Gardiner as Falstaff, on May 6. . . .

JAPAN: Three television stations, equipped by RCA, are being prepared for commercial operations in Tokyo. Japanese broadcasters plan to extend service by means of nationwide networks. It is expected that the three stations will reach about 12 million people in Tokyo and surrounding area.

"Opera 1953" Discussed

The League of Composers in cooperation with the New York City Center of Music and Drama, and the Metropolitan Opera, on May 6 at the Chamber Music Hall of the City Center presented a round-table conference on "Opera 1953, The Music and the Libretto." After a greeting of Mrs. Claire Reis, with Irwin Edman as the witty and perceptive moderator, Marc Blitzstein, Aaron Copland, Douglas Moore, Virgil Thomson presented the composer's point of view, and W. H. Auden, Russell Crouse, Howard Dietz, Chester Kallman, Arthur Miller, Arnold Sundgaard that of the writers. At the close, questions from the floor were answered by the panel members.

H. W. L.

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MUSICAL JOTTINGS

President and **Mrs. Eisenhower** attended the opening performance of the "Met" in Washington—La Boheme, with a cast including **Hilde Gueden, Jan Peerce, Frank Guarrera, Cesare Siepi** and others. . . . **Walter Gieseking** left this country by plane for Paris on April 27, concluding a world tour, and stating that he would like to give a series of concerts in New York. . . . Recent death in N. Y. was that of **Emil Katz,** 85, who until his retirement in 1935 was caterer at the "Met" for 35 years. . . . **Eileen Farrell, Anahid** and **Maro Ajemian** were guests artists in a spring concert of the Salvation Army's Evangeline Residence Glee Club. . . . **Leroy Robertson's** Oratorio from the Book of Mormon was given five performances in Salt Lake City by the Utah Symphony and a chorus of 400 under **Maurice Abravanel,** and was also to be given in Ogden and Provo. . . .

Sir William Walton will conduct the American premiere of his new Coronation march, Orb and Sceptre, at the Hollywood Bowl on Aug. 13. . . . **Giorgio Polacco,** who conducted at the "Met" and with the Chicago Opera, recently celebrated his 80th birthday. . . . The Berlin Festival in September issued an invitation to the **Zimbler** Sinfonietta of Boston to participate. . . . The 25th anniversary of the Little Falls, N. Y., Symphony, conducted by **Leon Dussault,** was marked with a concert presenting **Fabien Sevitzky** as guest conductor. . . .

The Cleveland Orchestra and its conductor, **George Szell,** will hold a workshop in advanced study for young batonists, between Jan. 23 and Feb. 4, 1954, with the entire personnel of the orchestra giving some demonstrations; costs are being defrayed by **Mrs. E. J. Kulas** of that city....The New York City Center of Music and Drama has launched a fund campaign to raise $200,000 in observance of its tenth anniversary; **Newbold Morris,** board chairman, is in charge of the drive and contributions may be sent to the Center, 131 West 55th St., New York.

The N. Y. City Opera Company will give the American premiere of The Trial, opera by **Gottfried von Einem,** in its autumn season. . . . **Friedelind Wagner,** granddaughter of the composer, will visit Germany for the first time in 15 years and attend this summer's Bayreuth Festival, also conducting a two months' European tour for One World Travel Bureau, Inc. . . . A new biography of **Serge Prokofieff,** written by **Louis Biancolli,** is available to all who send $2 or more to the Radio Membership Department of the Philharmonic-Symphony Society, 113 West 57th St., N. Y. 19. . . . A television stage is being planned as part of the remodeled Vienna State Opera. . . . The Friday Morning Music Club Foundation, Inc., has announced a national competition for the Bonita Crowe Piano Scholarship of $1,000, to be held on Sept. 10 and 11 next; details from **Mrs. Kathryn Hill Rawls,** audition chairman, 1805 37th St., N. W., Washington 7. . . .

Louis M. Kohnop, pianist, of Cincinnati, has received the American Artists Award for 1953 from the Brooklyn Institute of Arts and Sciences as the result of a recital he gave at the Academy of Music last Feb. 1; it includes $200 and a recital in the Major Concert Series of that group next season on Jan. 26. . . . **Cpls. Martin Canin** and **Sherwood Mindich,** members of the U. S. forces in Austria, are studying music at the Mozarteum while stationed in Salzburg. . . .

Herbert Graf will stage Otello at the Holland Festival, **Verdi's** Aroldo at the Florentine May (premiere, May 24), Carmen at the Central City, Colo, Festival, and Don Giovanni and Marriage of Figaro at Salzburg this summer. . . . Fifty **Guggenheim** Memorial Concerts will again be conducted by **Edwin Franko Goldman** in Central and Prospects Parks, between June 19 and Aug. 16; the Manhattan ones on Sunday,

FOUR-TIME PINCH-HITTER . . . Byron Janis, on 24 hours' notice, replaced Oscar Levant in four orchestra engagements in Regina, Saskatoon, Edmonton and Calgary.

Monday, Wednesday and Friday evenings, those in Brooklyn on Thursdays and Saturdays. . . . **Benny Goodman** will not rejoin the tour of his dance band owing to his recent indisposition. . . . Lewisohn Stadium soloists this summer will include violinists **Elman, Francescatti, Renardy, Stern, Totenberg;** pianists **Stell Andersen, Arrau, de la Bruchollerie, Deering, Skolovsky** and **Templeton;** cellist **Aldo Parisot;** singers **Ezio Pinza** and **Roberta Peters,** among other to be announced. . . .

Marshall Bartholomew, retiring after 32 years as leader of the Yale Glee Club, was honored at the annual dinner of the Yale Glee Club Ass'n.; feature was a presentation to the University of a portrait of the musician by **Deane Keller,** professor of art there. . . . **Moira Shearer,** British ballerina, has been advised to rest owing to recent injury to a tendon. . . . **Eugene Berman** has been commissioned to design the sets and costumes for the new "Met" production of Barber of Seville. . . . A Music Festival will be given in Newport, R. I., Aug. 7 through 9, by a symphony orchestra under **Remus Tzincoca,** with **Pierre Fournier** playing **Virgil Thomson's** Cello Concerto under the composer's direction, and **Claudio Arrau** as pianist guest. . . . **Thor Johnson** is adding to his summer appearances the direction of a new Peninsula Music Festival at Ephraim, Wis., giving eight orchestral concerts at Fish Creek in that state between Aug. 6 and 16. . . . The Locust Valley Festival on Long Island will take place again on Sept. 13 and 20, with new works by **Milton Babbitt** and **John Lessard** for wind ensemble to be premiered. . . .

Marian Anderson left on April 15 for her first concert tour of Japan and on the way stopped for two appearances in Honolulu. . . . The Cleveland Summer Symphony, led by **Louis Lane,** will be heard at the Stadium there in twelve "pop" concerts in connection with baseball games played this summer. . . . A new one-act opera, Speakeasy, has been composed by **Dai-Keong Lee.** . . . **Isadore Freed** has been commissioned by the Park Ave. Synagogue, N. Y., to compose a new setting for the Friday Evening Service, as part of its 11th annual liturgical music festival. . . . The German premiere of **Berg's** music drama Lulu was recently given by the Essen Municipal Opera. . . .

Henri Sauguet, French composer, on

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first visit to the U. S., was the producer and a dancer in his ballet, The Cardinal and the Cats, a feature of the "April in Paris" Ball held at the Waldorf-Astoria for the benefit of French charities. . . . **Rosalyn Tureck** and others gave a series of three programs of contemporary music in the North Room of the Town Hall Club, April 25, May 2 and 9. . . . The new Atlantic City Symphony Orchestra made its debut under the baton of **Van Lier Lanning,** with **Ernst von Dohnanyi** as guest soloist in his Second Piano Concerto and his Symphonic Minutes; other concerts were scheduled for May 3 (young people's event) and May 14. . . .

The American Piano Trio **(Annette Corot, Esther Fernandez, Stephen Kovacs)** solved their instrumental problem on a recent tour by advertising in advance for "a large, heated garage" for storage use after the concert. . . . **Emil Hauser,** founder of the Budapest String Quartet in 1916, later active in the U.S., has been appointed Professor of Music at Bard College for 1953-4. . . .

According to **Ernst Schmidt,** a German writer on music, the "Toy" Symphony long associated with **Josef Haydn** was really composed by **Leopold Mozart,** father of Wolfgang, with some possible arrangement by **Michael Haydn.** . . . A Christopher Award has been made to **Arturo Toscanini** and producer **Don Gillis** for the performance of **Beethoven's** Missa Solemnis over NBC network. . . .

Albert Spalding will receive the honorary degree of Doctor of Music from Oberlin College on June 8. Mr. Spalding's novel, A Fiddle, A Sword, and a Lady, was published in March. . . . **Gian-Carlo Menotti** has been elected an Honorary Associate of the National Institute of Arts and Letters.

A daughter was born to **Patrice Munsel** and her husband, **Robert Schuler,** television director, in New York on May 5. . . . **Richard Mohaupt,** composer, married **Ann Ruth Collins** at Shandaken, N. Y.; the bride is a former member of the Collegiate Chorale. . . . **Anna Russell,** the musical comedienne, is to be presented in a revue next season, with **Eastman Boomer** as one of the producers. . . .

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NEW RECORDS IN REVIEW

Capitol: An utterly attractive chamber music coupling brings together Tchaikovsky's Quartet No. 1 in D and Borodin's Quartet No. 2 in D, both played by the Hollywood String Quartet. Both works are charming, lyrical, and supreme examples of Russian chamber music at its best. The Hollywood organization presents the scores with clarity and singing tone. Another in the series of William Steinberg-Pittsburgh Symphony recordings has been issued—Mendelssohn's Symphony No. 3 in A minor (Scotch). This is a capable, well-proportioned reading, easily as good as any other version on LP. And Glazounoff's Raymonda, a long ballet score with some attractive moments (and some dead sections) has been recorded in a bright, alert manner by Manual Rosenthal and the Paris Philharmonic.

Opus: Poldi Zeitlin continues her series for the young pianist with two disks, one devoted to Schumann's Album for the Young, the other containing a group of early Mozart pieces, some thirty in all, commencing with K. 1. Miss Zeitlin, a musicianly and well-equipped pianist, presents the music with sympathy, and students could not but profit by her intelligent work.

Remington: Two popular violin concertos are included among recent Remington releases. Bruch's G minor is played by Michele Auclair and the Austrian Symphony Orchestra directed by Wilhelm Loibner, and Mozart's No. 4 in D (K. 218) features Gerard Poulet and the Austrian Symphony under Gaston Poulet. The Bruch, in this recording, sounds rather lethargic, and the disk cannot be recommended over competitive version. Neither can the Mozart. Gerard Poulet is a youngster still in his teens, a most talented boy, but still in the process of growth. An orchestral disk from Remington offers the Dvorak Slavonic Dances of op. 46, played by George Singer and the Austrian Symphony—spirited, clearly-recorded performances. And on a chamber music disk are two seldom-heard pieces—Enesco's Dixtuor, played by soloists of the Orchestre National de France conducted by Enesco, and Kodaly's Cello Sonata played by Richard Matuschka and Otto Schulhof. The Enesco piece is academic, in the Brahms classical tradition (with an occasional touch of impressionism); the Kodaly is strongly nationalistic and a good, sturdy piece. One wonders why concert cellists ignore it. Both performances on this disk sound excellent.

Victor: Leopold Stokowski and his Symphony Orchestra are represented on a disk that brings together two oddly-contrasting pieces of music—Wagner's Prelude to Act I and music from Act III of Parsifal, and the ballet music from Schubert's Rosamunde. Rather silly, this coupling, even though the works are handsomely played and recorded. Not as much can be said for the Stokowski interpretation of Rimsky-Korsakoff's Scheherazade, in which he leads the Philharmonia Orchestra of London. Stokowski keeps picking at the nuances in an exasperating fashion, and the results sound highly artificial. A disk of baroque music introduces the Società Corelli to the American label; the organization plays a Vivaldi concerto sinfonia and cantata (the solo part of the last-named sung by Luisa Ribacchi), and pieces by Marcello, Carissimi and Geminiani. Quiet, competent performances here. Of a totally different ilk is the Helen Traubel ten-inch disk devoted to folk songs and ballads. Specimens of British, U. S., Italian folk music (Greensleeves, Come Back to Sorrento, etc.) are represented, all sung in a voluminous manner. But somehow Miss Traubel is not the ideal interpreter of this slight music.

Vox: A three-disk set of Corelli's 12 Concerti Grossi (op. 6) is conducted by Dean Eckertsen and the Tri-Centenary String Orchestra. The occasion is the three-hundredth anniversary of the great Italian's birth. Eckertsen has surrounded himself with NBC Symphony personnel, and he holds them together nicely. The result is a fine testimonial to Corelli, whose magnificent concerti grossi sound clear and forceful in this recording. Vox also has issued a two-disk set of Monteverdi's Vespro dello Beata Vergine, with soloists, the Swabian Choral Singers and the Stuttgart Bach Orchestra under Hans Grischkat. This is the score that recently made such an impression in New York as performed by the Dessoff Choirs. It is an imaginative, highly personal piece of music, one of the masterworks of its period. Record collectors should make every effort to sample the album. One sampling should be enough to make it a permanent part of the listener's library.

RECORDING NEWS

Angel Records, a new recording label, will be launched next September to represent British Columbia Records and other labels of the world network of the Columbia Graphophone Company in North America, it is announced from England by Sir Alexander Aikman, chairman of the board of directors of Electric & Musical Industries Ltd., of Hayes, Middlesex, and by John N. Macleod, director of E. M. I.'s international operations. Contracts have been signed by which Dario Soria will be the president of the newly formed American company, Electric & Musical Industries (U. S.) Ltd. Mr. Soria recently sold Cetra-Soria Records to Capitol Records. (The distribution of European Columbia recordings in the U. S. and Canada was previously done through American Columbia, whose contract expired Dec. 31, 1952.)

Dorle Jarmel Soria (Mrs. Soria) will be in charge of Artists, Repertoire and Press for the American company. The initial list of works will be released here next September and will include what are styled the first "officially sponsored" recordings of La Scala, through a contract recently signed in Milan with the Ente Autonomo of the Teatro alla Scala.

• • •

Igor Stravinsky has conducted the disc premier for Columbia Masterworks of his opera-oratorio Oedipus Rex, in which Jean Cocteau, author of the text, appears as speaker. The musical recording, made in the concert hall of the Nordwestdeutsch Rundfunk in Cologne, in October, 1951, employing the local Radio Symphony and Chorus, has been joined with a tape recording made by Cocteau in a Paris performance eight months later.

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SALZEDO CONCERT ENSEMBLE IN BERMUDA... Following their appearance with the Haarlem Philharmonic Society at the Waldorf-Astoria, the group flew to Bermuda to play two concerts sponsored by the Bermuda Musical and Dramatic Society. L. to r., Ruth Freeman, flutist; Mary Hill Doolittle, cellist; Carlos Salzedo, harpist-composer; and Jeanne Chalifoux, associate harpist.

Carnegie Pops Series Opens

A new series of Pops Concerts opened at Carnegie Hall on May 4. As a salute to the U. S. Air Force, with Skitch Henderson conducting and 70 members of the N. Y. Philharmonic Orchestra as the instrumental ensemble, this program was presented before a fairly well-filled house. Among novelties of the evening were the debut of Henderson, popular radio personality, as conductor, and the participation of the cinema actor Tyrone Power as speaker in Blitzstein's symphony, The Airborne.

In the Blitzstein opus, which received its first hearing here in 1946 by Leonard Bernstein and the now defunct City Center Symphony, other participants were Rawn Spearman, tenor, Norman Clayton, baritone, the Lehigh University Glee Club (George Ganz, director) and the U. S. Air Force Singing Sergeants (Lt. Robert Landers, conductor). The work, which lasts 55 minutes, still impressed as a powerful dramatic cantata, though its sections dealing with historic fact seem to have faded more than those concerned with human emotions. The baritone solo, Letter to Emily, still stands out because of its ingratiating melodic line, its warmth and human impact. The performance was stirring, though rugged in spots. Conductor, soloist and finally also the composer took repeated curtain calls.

The first half listed three short numbers, Morton Gould's When Johnny Comes Marching Home, Leroy Anderson's Trumpeter's Lullaby with William Vacchiano as soloist, and Jacques Press' Wedding Dance from the symphonic suite Hasseneh, a piece with something of the popular appeal of the Khatchaturian Saber Dance. They were played with gusto and applomb. H. W. L.

Nina Gordani's Artist List

The list of attractions under management of Nina Gordani includes prominent singers and instrumentalists, dancers and folk singers. From the Metropolitan Opera, singers appearing in concert under her auspices are Regina Resnik, soprano, and Lawrence Davidson, bass-baritone, and the singers' roster continues with Robert Harmon, tenor, Nota Camberos, Greek lyric soprano, Gerald Cassen, bass-baritone, Sonia Essin, contralto, and the folk singers Tom Glazer, Jean Murai, and A'Huva Tsadok, young Yemenite singing star of Israel. Instrumentalists are Beverly Somach, violinist, and the pianist-composers Solito De Solis, Gunther Sprecher, Anna Apesland, Nachum Nardi. Dancers include Sophia Delza, Chinese Action Dances and dance-monologues; and Judith and Felix Fibich, exponents of ancient and modern Jewish and Israeli dance art. Carol Longone gives her Operalogues under the Gordani banner, and Marion Keighley Snowden offers her costume program, The Story of Old English Music, illustrated by music on the virginals. Special children's programs have been arranged by Tom Glazer, Sophia Delza, Jean Murai, a group of Hopi Indians in ceremonial songs and dances, and the Berkeley Marionettes and the Suib Marionettes.

York Concert Society Bows

TORONTO.—Dr. Heinz Unger conducted the new York Concert Society in Eaton Auditorium on April 23 in the first of four concerts. The soloist was Lubka Kolessa, pianist, in the Beethoven Piano Concerto No. 3 in C minor, and the all-orchestral numbers were the same composer's Coriolanus overture and Seventh Symphony.

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Iona Harms Singers Heard

Helen Dinzik, lyric soprano, was winner of the Young Artist Series competition of the Griffith Music Foundation of Newark. She was one of 19 finalists from an original entry field of 2,198 young artists. The Foundation, in its 14th year, will present her in recital next season. Judging her in Newark were Rose Bampton, Leon Carson, and Frieder Weissmann. Miss Dinzik was winner of the Paterson Philharmonic Society's Ross Auditions last year and made a solo appearance with the orchestra in 1952. She is an active member of the John Harms Chorus and the Virginia Chorale and has made two solo appearances in Town Hall this season.

Mary Joan Fiscella, soprano, was the 1953 winner of the Paterson Philharmonic Audition and is to appear with the orchestra as soloist on May 16. Leon Barzin was the judge of the final auditions held recently at Carnegie Chamber Music Hall. Sara Reale, coloratura soprano, has had two appearances in Carnegie Recital Hall recently and was soloist with the Englewood Collegium Musicum, singing the Buxtehude Froeliche Stunden. Artists appearing with her included Claire Coci and Yella Pesel. Betty Tiedemann, contralto, and Jack Sterrett, bass, were soloists in Bach's

HELEN DINZIK

St. Matthew Passion with the John Harms Chorus during Holy Week. Miss Tiedemann also was the soloist with the Virginia Chorale in the Debussy Blessed Damozel at the Town Hall Club, N. Y. May McQuillen, soprano, has made many appearances for Women's Clubs in New Jersey, is singing with the Amato Opera Workshop, WOR television, and is a leading member of the Bergen Players. Olive O'Neill, soprano, is soloist at St. Cecilia's Church, Englewood, and has appeared as soloist in Town Hall. The foregoing are all from the vocal studios of Iona Harms.

N. E. All-College Conference

BOSTON.—Thirty-five colleges of the New England All-College Conference opened their annual three-day spring meeting on April 24 with a panel discussion on Censorship and the Arts at Boston University's Hayden Hall. The next day discussions were held on fine arts, mass media, literature, and art and society, stressing the conference theme, The Arts in America: An Evaluation.

Dr. Paul Giuliana, instructor in organ and church music, presented the first public performance of his Passacaglia for Organ and Orchestra at Jordan Hall on April 28, the University Orchestra performing the work, accompanied by Dr. Giuliana at the organ.

Registration for Albert Spalding's master classes for violinists and violin teachers is being held on May 16 and 19. In addition to a private rehearsal at the university, part of the 25th anniversary series at the college, Mr. Spalding will conduct the two classes for participants and auditors, and opportunities for private sessions with him may be arranged for qualified performers.

Heads Juilliard Academic Division

Dr. C. Harold Gray has been appointed Director of the Division of Academic Studies at the Juilliard School of Music. Former president of Bard College of Columbia University, and recently head of the English department at Rensselaer Institute, Troy, N. Y., Dr. Gray also has taught at Reed, Bowdoin, Adelphi and Bennington Colleges and Columbia University. He will surpervise all the Juilliard's non-musical studies, such as work in English, history, psychology, sociology and languages, required of students matriculating for the Bachelor of Science degree. The school has two principal courses—one leading to the Diploma of the School, the other to the Degree, the former being the basic musical series of study, and the latter being identical with addition of these academic subjects.

William Schuman, president of Juilliard, reported that in the last eight years there has been an increase in students enrolled in the Degree course from 10 per cent to 52 per cent of the total student body. He said that Dr. Gray's appointment "will make possible further expansion of this program in keeping with the highest standards of academic training, at the same time making certain that the studies are designed to go hand in hand with the rigorous demands of Juilliard's musical studies."

Wins Curtis Scholarship

William L. Montgomery, senior student at the Cornell College Conservatory of Music, Mt. Vernon, Iowa, has been awarded a flute scholarship at the Curtis Institute of Music, Philadelphia, the only successful candidate among flutists auditioning from all sections of the United States. This is the second successive year in which a Cornell music major has received such an award at Curtis Institute. Last year, Bruce Eicher, student of Prof. Eugene Devereaux, won a similar award in pipe organ.

Phila. Conservatory Graduation

PHILADELPHIA.—Graduate recitals and commencement exercises are being held this month by the Philadelphia Conservatory of Music, Maria Ezerman Drake, director. On May 20, there will be a special performance, sponsored by the Conservatory Fellowship, of Enoch Arden, with the Richard Strauss piano score, performed by Joseph Arcaro of the piano department, and Gretchen Amrhein, another faculty member, as narrator. On May 10, Kathleen Petry, candidate for the Bachelor of Music degree, gave her graduate piano recital; May 11, Rosie Banaag was heard in piano recital as candidate for Master of Music; and on May 13, Shirley Shakowitz, candidate for Bachelor of Music, offered a voice recital, and Ethel Coleman, candidate for Bachelor of Music, an organ recital on May 19.

Commencement exercises will be held on May 25 in the Bellevue Stratford, when William Schuman, president of the Juilliard School of Music, will address the graduates. Dr. Willem Ezerman, president, will award diplomas, and the Conservatory Chorus, under Allison R. Drake, and the orchestra, directed by Boris Koutzen, will be featured.

On May 14, the conservatory sponsored a recital by Jack Maxin at the Art Alliance. Mr. Maxin, a winner in the Philadelphia Orchestra Association's Student Concerts' auditions which entitles him to an appearance with the Philadelphia Orchestra in 1954, has held a scholarship for four years at the conservatory, studying with Edward Steuermann. The last two years he was also the recipient of a grant-in-aid given by the Samaroff Foundation.

In addition, the Philadelphia Conservatory of Music presented an opera concert on April 20 at the New Century Club, under the direction of Enzo Serafini-Lupo. J. S. Bach's Coffee Cantata had as principals William Lessig, Marie Rotunno, Wayne Conaway and Joseph Casello. Stella Ferrari was commentator, Roy Burrell, stage manager, and William Young, accompanist. Arias and duets from the standard repertoire were sung by Alice Ann Garrett, Joseph Casello, Shirley Shakowitz, William Lessig, Lucie Mae Davis, Marilyn Chernow, Johnette Wroten, James Boos, Joan Sanders, and Rita and Roy Burrell.

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Peabody Stages The Consul

BALTIMORE.—Gian-Carlo Menotti's opera The Consul was selected by Dr. Ernest Lert, producer of the opera company of the Peabody Conservatory of Music, for the spring production in the Concert Hall on May 15. LeRoy F. Evans conducted, and the cast included Harry Haywood, Nyla Wright, Suzanne Lundgren, Kenneth Smith, George Spelvin, Edward Helfer, Virginia Webster, Wallace Johnson, Lorenka Panek, Millliment Tombins, Helen Shisslak, Joseph McCall, Harry Waller, Mabel Mercer.

E. Power Biggs gave an organ recital in the Concert Hall on April 29.

Dr. Reginald Stewart, director of the conservatory, has announced the appointment of Paul Callaway to the organ faculty for next year.

Edwin Hughes' Summer Classes

The annual summer master class of Edwin Hughes for pianists and teachers will be held for the six weeks of July 6 to Aug. 15 at the Hughes studios in New York. Besides the combination of private lessons, class lessons and lectures, there will be the yearly series of evening recitals by artist-pupils. Certificates will be given at the close to those pupils satisfactorily completing the full course of private and class lessons. Credits for study at this summer master class are given by Teachers College of Columbia University to students who fill the prescribed academic and musical requirements there and are registered in advance at the college.

One full scholarship for the summer master class is offered, open to pianists who have not already studied with Mr. Hughes. For full particulars, address Secretary to Edwin Hughes, 338 West 89th Street, New York 24, N. Y.

Edith Knox Pianists in Concertos

Edith Knox, pianist and teacher, on May 13 presented artist-students in an evening of concerto music at the Assistance League Playhouse in Los Angeles. Those appearing were Salvatore Azzarello, Shirley Golden, Gilda Grego. Sandra McLarty, Shirley O'Connor, Ted Price, Eleanor Regan and Nina Vida. Miss McLarty is a winner of the scholarship on the Musical America television program, with Sylvia Kunin as m.c. On May 14 she was soloist with the Ernst Katz Youth Symphony in their annual concert at the Wilshire-Ebell Theatre. For two years, Mr. Price has held a scholarship from the Ebell Society of Los Angeles, and he is attending U.S.C. on a scholarship. Miss O'Connor is soon to receive her B.A. degree in music from Whittier College. Television audiences have frequently heard Miss Vida and Miss Regan, and the latter teaches in this city. Mr. Azzarello was the winner of the Parent-Teachers Scholarship and of similar awards from the Schubert Club of Los Angeles and the Society of Arts and Letters. In 1950 he took first place in the yearly contest of the Los Angeles County Music Teachers Association, and twice was a runner-up on the Hollywood Young Artists Contest, sponsored and programmed over KFI with the symphony orchestra. Miss Grego also was a winner of the Parent-Teachers Scholarship, three times played on the Young Artists' Contests as soloist with symphony orchestra, and in 1949 was given first place by the Los Angeles County Music Teachers Association in their annual trials.

CAN ANYBODY BEAT TWO PAIRS? . . . Dr. Karol Liszniewski (at the keyboard) has the unusual privilege of numbering two sets of identical twins among his pupils at the Cincinnati Conservatory of Music. They are Ronald and Roger Staebler of Charles City, Iowa, and Barbara Ann and Norma Jean Lock of Shreveport, La. Dr. Liszniewski was a judge in the fifth piano contest of the annual Chopin Festival sponsored by the Woman's Club of Huntington, W. Va., on April 25.

Cleveland Institute Composers

CLEVELAND.—Student compositions will make up the final recital of the year on May 20 at the Cleveland Institute of Music, the program comprising a String Quartet by Robert Fields, Jane Corner's Suite for Piano, a Menuet for violin and guitar and a Scherzo for violin and piano by James Hall, Higo Harada's Six Pieces for Piano and a Sonata for cello and piano, and String Quartet by Hale Smith. These will be performed by members of the faculty. The final faculty recital of the season on May 13 the String Quartet of the Cleveland Institute of Music, assisted by Muriel Carmen, violist, in a quintet number.

Bertha Daarud at Convention

Bertha Daarud was in charge of a display of her Class Piano Course and Studio Administration at the recent Music Teachers' National Association convention in Cincinnati. The display included pictures of her 1952 class in recital and groups of pupils at work, and a bank draft from a music school in Cebu City, The Philippines, one of the schools from other countries using the Daarud course. The headquarters of the Daarud plan are in Columbus, O.

SCHOOL NOTES

Hunter College will inaugurate a liberal arts graduate program in music, in September, 1953, leading to a degree of Master of Arts. Two possible fields of concentration will be music history, or theory and composition.

Performances in May for La Puma Opera Workshop, Josephine La Puma, director, at Community Center Auditorium, include, May 3, Lakme; May 10, Forza del Destino; May 17, Cavalleria Rusticana and excerpts from various other operas, a gala occasion honoring Mme. La Puma; May 24, Ballo in Maschera; May 31, special performance of Tosca.

Michael Fiveisky, former pupil of Rimsky-Korsakoff, S. I. Taneieff and A. R. Liadoff, will inaugurate a special course of his own method of acoustic harmony at his New York studio this summer.

The Settlement Music School, Philadelphia, announces the appointment of Maryan Filar and Edgar Ortenberg as heads of the piano and string departments, beginning with the 1953-54 season.

The combined choirs of Goshen College were heard with the Elkhart Symphony Orchestra (Zigmont Gaska, conductor) on May 7 in a performance of Brahms' Requiem, with Julia Latz Dietz, mezzo-soprano, and Abner Maryin, baritone, as soloists.

Yale University's School of Music presented its Collegium Musicum on May 14 in Sprague Memorial Hall, with a singing group of 70 and instrumentalists playing ancient instruments. The program was arranged by Prof. Paul Hindemith, who is leaving Yale at the end of the academic year, with the assistance of Donald G. Loach of Denver, Col. The program will be repeated on May 18 at the Metropolitan Museum of Art, New York. Leo Schrade, Professor of the History of Music at Yale University, will lecture extensively in Europe this summer.

The Catholic University of America, Washington, D. C., will sponsor a workshop on music education from June 12 to 23. John Paul, head of the music department, is director of the workshop. The music department presented the University Orchestra, Emerson Meyers, director, in its spring concert on May 10 with Raymond McGuire, tenor; James J. Callahan, French horn; and Marion Salb, piano, as soloists.

Josephine Antoine, former member of the Metropolitan, Chicago and San Francisco opera companies, has joined the faculty of the University of Texas, Austin, Tex.

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